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HEXAMETER VERSE

AND ITS REQUIREMENTS IN
ORDER THAT IT MAY
"READ ITSELF"

BY

PRENTISS CUMMINGS

OF THE BOSTON BAR



HEXAMETER VERSE

AND ITS REQUIREMENTS IN
ORDER THAT IT MAY
“READ ITSELF”



AN INQUIRY
TENDING TO PROVE A UNIVERSAL LAW
DEMANDED IN ENGLISH AND FOL-
LOWED IN THE GREEK AND
LATIN CLASSICS

BY

PRENTISS CUMMINGS

OF THE BOSTON BAR



CAMBRIDGE
Printed at the Riverside Press

1900

HEXAMETER VERSE

CLASSIFIED AND ARRANGED ACCORDING TO THE
NUMBER OF EMPHASIZED FEET



WITH FOUR EMPHASIZED FEET.

—	—	—	—	—	—	A 1
—	—	—	—	—	—	A 2
—	—	—	—	—	—	A 3

WITH TWO EMPHASIZED FEET.

—	—	—	—	—	—	B 1
—	—	—	—	—	—	B 2
—	—	—	—	—	—	B 3

WITH THREE EMPHASIZED FEET.

—	—	—	—	—	—	C 1
—	—	—	—	—	—	C 2

WITH SIX EMPHASIZED FEET.

—	—	—	—	—	—	D
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The emphasized feet are shown by the heavy lines.

HEXAMETER VERSE

THIS little book is privately printed to afford illustrations for an off-hand talk before the classical instructors of Harvard College ; but as the views intended to be illustrated have never been committed even to writing, and as I suppose those views to be new and important, I will make a brief statement of them with such explanations as will make the book intelligible.

Many writers, including translators of Homer into other forms of verse, have expressed the opinion that a successful translation into English hexameters would be the most satisfactory of any, but have agreed with great uniformity that such a translation is impossible. Two Englishmen of distinction have published complete hexameter translations of the Iliad, and portions of Homer have been so rendered by several others ; but a passage in the recently published life of Tennyson voices, I think, the general opinion that their efforts, considered as a whole, are failures.

The writer is one of those who believe with Matthew Arnold that no translation of Homer into other than hexameter verse can fitly represent that great author ; and furthermore that such a rendering is not impossible, though no doubt the difficulties are great. I am not ready to concede that the English language has such limitations as to make hexameter in our tongue mathe-

matically impossible; and unless it be mathematically impossible, it is not impossible at all. It may require the work of generations; and revision after revision of the work of previous men, to produce really satisfactory results; but scholars will never rest satisfied till it is done. Probably the originals required the labor of centuries to bring them to perfection, — and I do not mean by this to imply acceptance of all Wolfe's theories.

Several years ago the writer began to make hexameter translations of stray passages of Homer, at first merely as studies of the nature and difficulties of the versification; but becoming interested in the work, he later designed completing the *Iliad* if he lived long enough, hoping, to use a lawyer's expression, his rendering might be "good enough to amend by." A vast amount of elementary work must be done for some genius, without the drudgery which geniuses are supposed to abhor, to work over later into a true English classic; and I was willing to do the drudgery if able. It is conceded that Homer is one of the three great authors of the world; and a really good rendering of him into English is still unwritten. The prose translations of him are to me the best yet made: but prose has great limitations, and Homer was a poet.

One single word about the difficulties of hexameter in English, which appear to be grievously misunderstood. The one most frequently urged is the lack of spondees. James Russell Lowell once said humorously that "beef-steak" was the only spondee in the language; but this remark is not quite true, and is based upon the erroneous assumption that real spondees are essential. A line like the following (which I must not be supposed to recommend),

Thus they all day long till on came bright-hued sunset,

has at least four true spondees ; and two monosyllables coming together often, and a compound word formed of two monosyllables generally, make true spondees. But in point of fact trochees in English make more satisfactory verse than spondees ; though spondees can be used freely in every foot except the sixth, where the effect is clumsy, and in a spondaic line the fifth foot should always be a strong spondee. Counting the vowels and consonants of seven lines of Homer, of Virgil, and of English hexameter discloses the fact that each has about one hundred and twenty vowels ; but while Homer has about a hundred consonants, Virgil will have about one hundred and thirty, and the English about two hundred. If printed in the same type a line of Virgil would be about fifteen per cent. longer than a line of Homer, and the English line about fifty per cent. longer, — the additional length consisting of consonants. In consequence of these consonants the Latin is much more spondaic than Homer ; but while in English the consonants neither affect quantity nor accent, and so frequently are not pronounced or are slightly pronounced that the tendency is to become as dactylic as Homer, yet it is liable to lack his lightness of movement. In fact it is likely to become as trail-footed as Homer's cattle. The frequent use of the trochee tends to remedy this : and if the views hereinafter set forth are correct, there is reason to believe that the ancients accented the ictus syllable of spondees very much as we do.

Nor is it a difficulty with us, as I have seen it stated, that English is lacking in short, unaccented words,

which are so numerous in Homer. On the contrary, I think our use of the article, and more frequent use of prepositions and auxiliary verbs, give us more of such useful words than either of the ancient tongues. A much greater difficulty, if attempt be made for a line-for-line translation, grows out of the fact that we do not naturally use so many long words as we find in Latin and Greek, and for that reason lack syllables to complete the line and are tempted to fill in extraneous matter. This difficulty is to a great extent met by Matthew Arnold's suggestion, that a translation requires much not actually expressed in the words of the original to make it perspicuous ; and in my experience the difficulty of compressing lines is quite as frequent as the other. Homer himself manifestly used, omitted, and varied his epithets to suit metrical convenience, and varied proper names for the same reason, and I can see no good reason why a translator cannot do the same and yet be faithful. I will add that while it greatly helps the translator to use the old and lengthened forms of the verb, as "doeth" for "does," I do not think it necessary therefore to be absolutely consistent in such use, for Homer is not, but not infrequently employs shorter forms of the verb, and the short termination of the genitive, and sometimes both forms in the same sentence.

There are, however, two difficulties to which most hexameter writers have succumbed. The first is that of avoiding a diæresis at the end of the third foot. I am sure I speak within bounds when I say that in Homer and Virgil such a pause does not occur on the average once in a hundred lines ; and two or three lines of that kind on a page spoil the whole as effectually as

a drop of water spoiled the punch for Father Tom. This difficulty can be avoided ; and it must be avoided or the spirit of the verse is gone.

The second difficulty is much greater, and indeed surpasses all other difficulties combined, — that of beginning every line with an accented syllable. Longfellow calls attention to this in his diary, but did not always live up to his own standard. With some exceptions to be noted later, a line cannot begin with a conjunction, preposition, or the article, or an auxiliary verb ; and as the position of words in English is absolutely fixed in many cases, there is danger that the line will become crabbed in the effort to avoid this embarrassment. This trouble is greatly enhanced owing to the fact that the prevailing verse in our language is iambic, and our poetic diction and forms of expression are not adapted to trochaic lines. The first syllable in the line need not be strongly accented, but must be sufficiently so to make the first foot an accented spondee or dactyl, or the law of the verse is as much violated as if in rhymed poetry every now and then the lines do not rhyme.

Accent should not be sacrificed for the sake of quantity ; but where the accent falls on the long vowel, and the short vowel is unaccented, it no doubt adds rapidity and smoothness.

In the discussion that took place nearly forty years ago wherein Matthew Arnold was so prominent, much was said respecting the necessity that hexameter verse should be so constructed as to “read itself.” I understand that by this is meant that the rhythm of the line should accord with the sense, — or in other words, that there should be no forcing of accent or emphasis in

order to make the line harmonious. Unless hexameter reads itself in the sense indicated, I suspect it will have few other readers. What the requirements of the verse are in order that it may read itself have never been stated, so far as I am aware; and it so happens that I have been led to make a study of the question, and in this book undertake to give the answer. In order to be readily understood, although the necessity of using so much the pronoun of the first person is to be regretted, I will state briefly how the problem was forced on my attention, and the circumstances leading to what I believe to be a solution.

I began my study of hexameter with the supposition that cæsuras, diæreses, and proper arrangement of dactyls and spondees, and care that every ictus syllable should be an accented syllable, were all that was necessary to make the verse "read itself," and, so far as mere mechanical construction was concerned, harmonious. I was surprised, however, to find that that was not always the case, and could not understand the reason. The following are some of my earliest attempts, which I give, not as being satisfactory by any means, but to show how I was put upon inquiry. Later a comparison will be made between these attempts and the original, wherein it will appear that Homer conformed to the law as I now understand it to be with absolute rigor, which I did not, and yet I surmise he simply had a good ear for rhythm and knew of no such law.

The lines are numbered consecutively for convenient reference.

Sing, O goddess, the wrath of the son of Peleus, Achilles, —
Wrath to Achaïans accursed, and fraught with sorrows un-
numbered ;

Many a mighty soul to darkness it hurried untimely,
Many a hero's corse made prey to dogs and to vultures,
While to the end great Zeus wrought out his unflinching
purpose :

Take up the song where first the twain were parted in quar-
rel,
Even Atreides, of heroes the lord, and Achilles the godlike.

Generations of men are like to the leaves of the forest ;
Leaves of to-day to earth by the winds are strewn, but to-
morrow

New leaves start in the woodlands, they quicken, and lo, it
is springtime : 10
So generations of men, one cometh, another departeth.

On it the earth he wrought, and on it the sea, and the heavens.

Also the moon at her full, and the sun that wearieth never ;
On it, moreover, the signs as many as garland the heavens,
Even the Pleiads, the Hyads, the mighty hunter, Orion, 15
Also the great she-bear whose second name is the wagon, —
Her that turneth on high and Orion eternally watcheth,
Her that alone of the signs avoideth the baths of the ocean.

I naturally tried at the outset to be very literal, and was much dissatisfied with the first line. The particular rhythmic difficulty which I felt was in the fourth foot, and for a long time I supposed the trouble was that the foot was a weak spondee; and the suggestion made in some grammars that probably the ancients laid a slight stress upon the first and fourth feet naturally presented itself. The supposition that that was a requirement, however, was negatived by the very next

line wherein the fourth foot "fraught with" is also a weak spondee, and yet that line so far as harmony was concerned seemed to me well enough. Again, in the eighth line, the fourth foot "like to" was weak; and again, in the fifteenth line "mighty" was also weak; but the lines were not on that account unsatisfactory. Naturally wishing a good first line for the Iliad I recurred to it again and again, wondering what the trouble with it was. It finally came over me that if the sense were such that the words "son of" were strongly emphasized the peculiar difficulty I felt would disappear; and at length I came to see that there was some metrical problem to be solved to make a line "read itself," and that this problem in some way involved emphasis. Becoming satisfied that my translation would not even be "good enough to amend by" until it was solved, in April, 1899, I stopped translating and turned to Longfellow's "Evangeline" to see if I could get any light. The first line I emphasized as follows:—

*This is the forest primeval, the murmuring pines and the
hemlocks,*

and I will add that I never heard it read otherwise. I had thus emphasized four words, and the line was satisfactory so far as the ear was concerned; but when referred to the understanding I could see no reason why "pines" should not be emphasized as much as "hemlocks," nor why the epithet "murmuring" should be emphasized at all. Some mysterious rhythmic force had compelled me to emphasize two words wrongly in the second half of the line. I then had the curiosity to examine the first half, and soon satisfied myself that so far as the under-

standing was concerned "this" should not be emphasized, but instead the emphasis should fall on "forest." Thus four out of the six feet were wrongly read. Much mystified, I mechanically read aloud the words

This is the *forest primeval*,

and found to my astonishment that instinctively I then read the second half of the line —

the murmuring *pin*es and the *hem*locks.

If the reader has an ear for rhythm and will test for himself the two ways of reading that line, he will find I was correct. I had the key to the mystery.

It was evident that the way the first half of the line was read determined the way the second half must be read to make it harmonious. Furthermore, I had discovered two forms of line in which, if the emphatic words were properly placed, the line would "read itself;" that is to say, in a line with the cæsura dividing the third foot four emphasized words might be placed two in each half of the line, with their accented syllables forming the ictus syllable of the first, third, fourth, and sixth feet, or the second, third, fifth, and sixth feet; and one of these lines was just as good as the other. The only other arrangement of four such words that would balance would be where their accented and ictus syllables came in the first, second, fourth, and fifth feet; and without hunting for such a line but merely by forcing the emphasis in the line above given, I ascertained that that arrangement would also form a harmonious line; and two familiar lines of Virgil, where the emphasized words are similarly arranged if we can judge

by the way we emphasize the translation, occurred to me at once : —

Tros Tyriusque mihi nullo discrimine agetur.

Arma virumque cano, Trojæ qui **primus** ab oris.

I also ascertained in a few minutes, simply by practice on Longfellow's line, that if I emphasized the first, second, or third foot only in the first half, I should in like manner emphasize in the second half either the fourth, fifth, or the sixth foot only.

The reader by testing the matter himself will be satisfied, I think, that I was correct. On a later page illustrations of all these forms of lines will be given. I soon, with this start, jumped to the conclusion that where there were but three emphatic words in the line, they would be arranged in alternate feet ; that is, in the first, third, and fifth foot, or in the second, fourth, and sixth ; which was correct, but I wrongly inferred that in such case the cæsural pause would either divide or come at the end of the second or fourth foot. In point of fact, I have finally ascertained that the cæsural pause does not affect the question at all, although it usually divides the third foot when there are an equal number of emphasized feet, and occurs somewhere else where the number is unequal. The cæsuras and diæreses, however, are mere accidents, and the different kinds of line should properly be classified according to the number and arrangement of emphasized feet they contain.

Later I found by investigation that in addition to the eight forms of line above given, there was a ninth, governed by the same principle however, in which all six of the feet are emphasized. A line otherwise correct

and written in accordance with any of these nine forms will be absolutely harmonious and will "read itself." But if written in any other way it will be inharmonious; and, if it be tolerably near correct, the reader will force the emphasis in the way that does least violence to the understanding until he brings it within one of these forms, and most likely will be unconscious of the forcing process. It is impossible for a person with an ear for rhythm to read otherwise; the difficulty being much the same a musical person would have in singing off the key. All these statements it is important the reader should verify for himself.

The diagram on p. 12 shows visually the nine standard forms of hexameter verse, with a classification based on emphasis; and each line is designated by a letter for convenient reference.

The reader will observe that I speak of emphasized feet. At the outset I rashly assumed that it was only words with an ictus syllable which were emphasized, and this mistake led to much error and discouragement. In fact, as a rule it is only words with the ictus that are emphasized; but not infrequently it happens that short words, appended to a preceding word with an ictus, are themselves emphasized and give character to the foot. In such case, more frequently both words are emphasized, as in the following examples:—

Close at their *sides* their *children* ran, and URGED ON the
oxen.

Therefore *trust* to thy *heart*, and to what the WORLD CALLS
illusions;

and similar illustrations appear on every page of the classical authors.

HEXAMETER VERSE

CLASSIFIED AND ARRANGED ACCORDING TO THE
NUMBER OF EMPHASIZED FEET



WITH FOUR EMPHASIZED FEET.

—	—	—	—	—	—	A 1
—	—	—	—	—	—	A 2
—	—	—	—	—	—	A 3

WITH TWO EMPHASIZED FEET.

—	—	—	—	—	—	B 1
—	—	—	—	—	—	B 2
—	—	—	—	—	—	B 3

WITH THREE EMPHASIZED FEET.

—	—	—	—	—	—	C 1
—	—	—	—	—	—	C 2

WITH SIX EMPHASIZED FEET.

—	—	—	—	—	—	D
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The emphasized feet are shown by the heavy lines.

Less frequently the word without an ictus is emphasized when the preceding word is not, and such lines are less pleasing, but they are admissible in English and not uncommon with the ancients. The following lines from Kingsley and Longfellow are illustrations : —

Yet *ONE* fault I remember this day ; *ONE* word have I spoken.
All things were held in *common*, and what *ONE* had was another's.

Daughter, thy words are *NOT* idle, nor are they to *me* without meaning.

Such feet, in which the second half only is emphasized, may, as here, and often do correspond with a foot in which the ictus syllable is emphasized.

The following four consecutive lines from Longfellow illustrate the three A forms : —

Thus passed a *few swift years*, and they no longer were children.

He was a valiant *youth*, and his *face* like the face of the morning,

Gladdened the *earth* with its *light*, and ripened *thought* into action.

She was a woman now, with the *heart* and *hopes* of a woman.

The following lines represent B 1 : —

"*Not so* thinketh the folk in the *village*," said, warmly, the blacksmith.

Gaily the old man sang to the *vibrant* sound of his fiddle.

The following are illustrations of B 2 and B 3 from Kingsley and Longfellow : —

All day *long* they cast, till the house of the *monarch* was taken,

Cepheus, *king* of the land ; and the faces of *all* gathered
blackness. [?]

Then once *more* they cast ; and Cassiopoeia was taken.

Talk not of *wasted* affection, affection *never* was wasted.

Bind her aloft for a *victim*, a prey for the gorge of the *mon-*
ster,

Far on the sea-girt *rock*, which is washed by the surges for
ever.

The following lines contain illustrations of C 1 : —

"*Sunshine* of Saint *Eulalie*" was she called ; for *that* was the
sunshine

Which, as the *farmers* believed, would load their *orchards*
with apples. [?]

Sweetly over the *vil*lage the bell of the *Angelus* sounded.

The following illustrate C 2 : —

Fragments of *song* the old man *sang*, and carols of *Christmas*,
Such as at *home*, in the olden *time*, *his* fathers *before* him
Sang in their Norman orchards.

The following illustrate D, in which all the feet are
emphasized, or, what practically amounts to the same
thing, none are emphasized : —

No King George of *England* shall *drive* you *away* from your
homestead

Burning your *dwellings* and *barns*, and *stealing* your *farms*
and your *cattle*.

In pursuing my investigations I personally was so much
embarrassed by ignorance of the principles of emphasis,
that I shall take the liberty of saying a few words upon
that subject. If there be any really good book upon

emphasis, I have failed to find it, but I will give a few principles found in Murdoch's "Elocution." First, it should be remembered that words ordinarily, and in this metre always, are emphasized on but one syllable, and in English that is regularly the accented syllable. In the classics, the emphasis falls on the ictus of words which have the ictus, and where there is more than one ictus syllable it always falls on the first only. I suspect it is ignorance of the fact that only one syllable of a word is affected by emphasis, which, though obvious when stated, may not have been actually formulated in the minds of men learned in the classics, that has prevented the truth from being perceived. In many cases where a long word is partly in three feet, and in a few cases even has three ictus syllables, it has not occurred to them that only one syllable need be placed to determine the emphasis, and hence the orderly succession in the nine forms above given has not been suggested.

Sometimes in English, when a distinction is made by the use of two words differing only in one syllable, the emphasis is effected by transferring the accent to those syllables, though it does not normally belong there, as "sins of *commission* and sins of *omission*." That is not done by Virgil in the following lines, where there is a play upon the names Casmilla and Camilla : —

Pulsus ob **invidiam** regno **viresque** superbas
Priverno **antiqua** Metabus cum **excederet** urbe,
 infantem fugiens **media** inter proelia **belli**
sustulit **exilio** comitem, **matrisque** vocavit
 nomine **Casmillae** mutata parte **Camillam**.

AEN. XI. 539-543.

Observe, also, how the emphasis is taken from *infantem* by *comitem*, which follows as a predicate.

Sometimes in the classical tongues there is a contrast made by using the same word in different cases, but the emphasis, as elsewhere, falls on the ictus syllable and not on the terminations as such. In W. C. Lawton's recent book on the "Successors of Homer" (and I mention Mr. Lawton *honoris causa*) are the following lines :—

Even the potter is jealous of potter, and craftsman of craftsman ;

Even the beggar is grudging to beggar, and poet to poet.

The original appears to be emphasized as follows :—

καὶ κεραμεὺς κεραμεῖ κοτέει καὶ τέκτονι τέκτων,
καὶ πτωχὸς πτωχῷ φθονέει καὶ αἰοιδὸς αἰοιδῷ.

If Hesiod's order is retained the true emphasis will be preserved :—

Even the potter of potter is jealous, and craftsman of craftsman ;

Even the beggar to beggar is grudging, and poet to poet.

I call attention to this passage to show that in the original, while in the first pair of contrasted words in each line the emphasis falls on the terminations (wherein the words differ), in the second pair it falls on the first ictus (wherein they are alike) ; and also because it affords a good illustration of the principle stated later, that where words carry with them the sense of omitted words they must be emphasized to suggest the unexpressed idea. In this case the meaning intended to be conveyed is that *every* potter is jealous of every *other* potter ; and if the full expression had been used the second "potter" would not have been emphatic, but owing to the omission it should be emphasized. I will not undertake to

surmise how Mr. Lawton reads his lines, but am sure he forces them into one of the preceding nine forms, and in so doing he must either emphasize some word, or fail to emphasize some word, wrongly. This passage is also instructive as showing the practical usefulness of my theory if true. These lines are preceded by Hesiod with the statement that rivalry is good for mortals; and critics have declared that these two lines were an interpolation, on the ground that jealousy and grudging are not good for mortals; but the force of this criticism is much lessened by the consideration that the objectionable words are not the emphatic words, but are subordinate to the leading thought that this spirit of emulation pervades all classes.

This emphasis may be effected by stress, or by lengthening the vowel sound of the significant syllable; and I have an impression, which is of course a mere theory, that in the classics the lengthening of the emphasized syllable was more frequent, and may have been accomplished without interfering with the ordinary accent of the word which was effected by stress. This theory, if correct, would account for the apparent inconsistency between ictus and accent. Quintilian states that the poets lengthened the short vowels of certain words, as the *I* in *Italia*, and it is on that letter that the word is emphasized, although under Quintilian's rule the acute accent would fall on the second syllable. The fact that he speaks of it as the "acute" accent may be owing to the fact that words had another accent caused by lengthening the vowel on which emphasis would be placed. In this way it may be possible that the poetry of Homer and Virgil could be read metrically, and yet not be incon-

sistent with the customs of speech. It has always seemed impossible that these ancient poems could have been read in an utterly sing-song fashion, and yet been a living force to their readers and hearers.

The principal use of emphasis is to distinguish something as distinct or opposite to some other thing. Where such antithesis is expressed it is usually easy to detect the emphasized words ; but in many cases the antithesis is only implied, and the implication is effected by emphasizing strongly a word which would not be emphasized at all if the additional words necessary to complete the idea had also been used. I have called attention to this in a preceding example, and other instances occur in the illustrations that follow.

Again, words may be emphasized simply to express strong emotion, or to designate some particular thing, when no distinction is intended.

Again, words sometimes are emphasized simply to bring out a grammatical relation which otherwise might be obscured by an intervening clause ; and in such case, the emphasis seems to be due to the fact that the mind is thus held in suspense during the interval. This is technically termed an "emphatic tie," and Murdock gives the following as an illustration : —

And Jura *answers*, through her misty shroud,
Back to the joyous Alps, that called to her aloud.

Under this principle of the emphatic tie even connectives like "and" or "but" may not only begin a hexameter line, but may be emphasized words in cases where a comma properly follows them, owing to an inversion in the sentence which holds the mind in suspense : —

And, as they *turned* at length to *speak* to their *silent* companion,
 Lo! from his *seat* he had *fallen*.

Virgil emphasizes *atque* under the same conditions in the following passage from the first Georgic : —

Quid tempestates auctum**ni** et **sidera** dicam
atque, ubi iam brevior**que** dies et **mollior** aestas,
 quae vigil**anda** viris :

which I will render, —

Why should I tell of the *storms* and *constellations* of *autumn*
And, as the days grow *short* and the heat *abateth* its fury,
 What keen *watch* must be kept :

This passage, wherein *atque* required emphasis to correspond with the obviously emphatic *brevior* and *mollior*, would have been a hopeless puzzle to me but for the analogy in English ; and prior to finding the principle of the emphatic tie, I had supposed “and” was admissible in such cases in the English because the comma gave it quantity, and never thought of it as emphasized. The reader will observe that I emphasized “constellations” on the first ictus syllable, partly for his consideration, and partly to show the effect of the similar way of emphasizing in the classical tongues. Of course it could have been rendered “stars of changeable (or perfidious) Autumn,” or some similar epithet of waywardness ; but experiments with such words as “impossibility,” “inarticulate,” “whithersoever,” “nevertheless,” indicate to my mind that they may without impropriety be emphasized on the first syllable only, and often are so emphasized in familiar speech.

Again, in certain cases several successive words are emphasized, forming what is called an emphatic phrase. In the classics such an emphatic phrase is often effected by a line in form A 3 followed by a line in form A 2, thus bringing four emphatic feet together : and to the purpose of forming an emphatic phrase the form D is especially adapted, and is often used to express a proverb or some sententious saying.

Again, certain words are emphasized within my meaning, and within the definition recognized by authorities, where two or more successive words are run together in speech and pronounced as one word. These combinations are what are technically known as oratorical words. Quintilian recognized such, and says that the second half of the first line of the *Aeneid* was pronounced as one word, and gives other illustrations. Commentators seem to think Quintilian wrong in regard to the first line of Virgil, and believe it is made up of at least two oratorical words. The emphasis in oratorical words is slight, and in common speech is merely spoken of as accent, but it is sufficient in poetry to make rhythm ; and the study and mastery of oratorical words, and of phrases and idioms, is essential to facility in ascertaining within which one of the nine forms I have given, the lines of the ancient classics are to be classified.

Words which in themselves might naturally be emphasized, frequently have the emphasis taken from them because combined with other words. For example, nouns often have the emphasis taken from them by an emphatic genitive, by an adjective, or by a relative clause ; and adjectives and verbs in the same way have their emphasis transferred to adverbs, or an accusative

of specification, or other modifying word. In the same way nouns transfer the emphasis to a predicate. In the ablative absolute consisting of a noun and a participle, the participle ordinarily takes the emphasis ; but where it consists of two nouns, or a noun and a pronoun, the predicate word is the one emphasized. Where a word is repeated, it is commonly only emphasized in one instance ; but this would not apply obviously where words are correlative, and in fact an antithesis is intended.

Although the main object of this publication does not relate to English hexameter verse, except so far as to illustrate ancient hexameter, I will make one or two suggestions. I do not know whether the law of emphasis at the base of it will add a new terror to the verse or not. I surmise, however, it will make it easier, because, whenever a verse is not satisfactory, the difficulty with it, if merely rhythmic, can be perceived at once.

I have alluded to the difficulty of beginning lines with an accented syllable ; and the difficulty is considerably greater of beginning any large number with an emphasized syllable ; consequently, the forms designated as A 1, A 2, B 1, C 1, would be employed infrequently, unless much effort be made to the contrary. Our best English hexameter will be found on examination, so far as it conforms at all to the law as I have stated it, to be almost wholly A 3 and B 3, with an occasional C 2. While those three forms are as good as any, the constant recurrence of them is monotonous ; and in particular B 3 recurring a number of times in succession gives a jerky effect to the end line. The classical writers used freely all the above forms, — A 1, A 2, B 2, and both forms of C being very frequent indeed. In the first eleven lines

of the Aeneid C 1 occurs four times and C 2 once certainly, and perhaps twice, and the first seven lines of the Iliad have two lines in the form C 1. On the other hand, the form called D is peculiarly adapted to the short, pithy words of the English, and we also have the short, unaccented words to give them a setting. In the other forms, Latin and Greek, from their freedom in varying the order of words, and from their practice of elision, which allows the putting of two emphatic or two unemphatic words into the same foot, render the separation of the emphatic from the unemphatic feet much easier than with us. But while those tongues have resources which the English does not have, I believe English will still have resources peculiar to itself, if they are fully developed.

When I started on my quest for the law that must be followed in order to make an English line "read itself," it was not within my dreams that I should find anything that governed the form of the classical models. These models are in a language that to us is dead, and we are liable to forget that the deadness is in us and not in the text; but, as intimated, I had not worked out the three A forms before I had begun to think of lines in Homer and Virgil, — lines having no words with more than one ictus and which admit of a word-for-word translation, — that appeared to be governed by the same laws as the English lines. It is to be remembered also that Quintilian treats of both accent and emphasis, and that accent and emphasis are the very life of a language. We speak of a foreigner as talking English with a foreign accent; but in point of fact, he speaks it with little accent and still less emphasis; that is, he talks his words and enun-

ciates his syllables too much alike ; and it is not unnatural that we should deal with a dead language in the same way, only worse. Consequently, the very deadness of the model has been considered its distinctive feature, and hexameter writers in English have seemed to fear anything with more life than the model had to them. But in point of fact, the ancient tongues must have had living elements similar to ours, and their hexameter must have been emphasized, and the presumption is strong that emphasis played as important a part in their rhythm as with ours.

It might even be thought *a priori* that in the set form of a hexameter line emphasis in one part of it must have required some corresponding emphasis in other parts. I believe it to be an under-statement to say that the ancient writers conformed to the nine forms of verse I have given much more rigorously than any English writer ; so much so, in fact, that it is not easy to believe it an accident. I do not mean to imply that every line strictly conforms, but the number that do not is less than might be apprehended from corruption of the text alone ; and the ingenuity shown in many of the lines is so great that it is difficult to believe the authors were not consciously conforming to a known rule. If, however, it had been known, most likely some record would have come down to us ; and it is more reasonable to suppose that their conformity to law was due to a good ear. Perhaps I may be pardoned for saying in support of this that many verses of my own conform to the same laws, of which I was wholly unconscious ; and that is particularly true in respect to words which are emphasized though not having an ictus. The facts as to those words

I discovered in the classics, laboriously and slowly, and it was after I had discovered them there that I found the same things in the English — not only in many lines of my own, but in Longfellow and Kingsley — whereof I have given illustrations above. I now feel justified in saying that there is practically nothing true of the law of the verse in English, so far as emphasis is concerned, which does not have its exact counterpart in Latin and Greek.

Referring again to the diagram, I give the following classical illustrations of the nine different forms, but it is a thing almost unnecessary, for all these forms recur over and over again in the pages given later, and also equally in what is not given.

His adjungit, **Hylan** nautae quo fonte relictum
clamassent, ut **litus** “**Hyla Hyla**” omne sonaret.

Haec memini, et victum frustra contendere **Thyrsim**.
Ex illo **Corydon Corydon** est tempore **nobis**.

Venit summa dies et ineluctabile **tempus**
Dardaniae. **Fuimus** Troes, fuit **Ilium** et ingens
Gloria Teucrorum.

Torva leaena lupum sequitur, **lupus ipse** capellam,
te **Corydon**, o **Alexi** : trahit **sua** quemque voluptas.

Nos numerus sumus et fruges consumere nati.
Optat e**phippia** **bos**, piger optat arare **caballus**.

Rusticus, es, **Corydon** : nec **munera** curat **Alexis**.

“**Verane** te facies, **verus** mihi nuntius affers?”

“**Vivo** equidem, vitamque **extrema** per omnia duco.”

“Quo **diversus** abis?” iterum : “pete **saxa**, **Menoete**.”

Nam certe ex **vivo** Centauri non fit **imago**.

Quam mihi das **aegro** dabis aegrotare **timenti**.

Iliacos **intra** muros peccatur et **extra**.

“**Solus** ego in **Pallanta** feror ; soli **mihi** Pallas
Debetur ; cuperem **ipse** parens **spectator** adesset.”

Frigidus, o pueri, **fugite** hinc, latet **anguis** in herba.

Hos **successus** alit ; **possunt**, quia posse **videntur**.

Phyllida amo ante **alias** : mam me **discedere** flevit,
et **longum** “**Formose**, **vale vale**” inquit, “**Iolla**.”

“**quae** **Phoebo Pater** omnipotens, **mihi** **Phoebus Apollo**
praedixit, **vobis Furiarum** ego maxima **pando**.”

Prospiciens, “**Nate**,” exclamat, “**fuge**, **nate**, **propinquant**.”

Triste **lupus** **stabulis**, **maturis** **frugibus** **imbres**.

Dulce **satis** **umor**, **depulsis** **arbutus** **haedis**.

Aurea **mala** **decem** **misi** ; **cras** **altera** **mittam**.

Form D usually has one of the preceding eight leading forms underlying it, since some of the words are more emphatic than others and are arranged accordingly. The line above given as an example of C₂,

Hos **successus** alit ; **possunt**, quia posse **videntur**,

is also a form of D ; and the first of the following lines, which was an order shouted in the boat race, is also D.

“**quo** tantum mihi **dexter** abis ? **huc** dirige **gressum** ;
Litus **ama**, et **laevas** stringat sine **palmula** cautes ;
Altum **alii** teneant.”

Una **salus** **victis** **nullam** **sperare** **salutem**,

is a form of D with A₁, or refining still farther B₁, underlying it, thus :—

Una salus victis nullam sperare salutem.

Una salus victis nullam sperare salutem.

A line consisting of four or five long words, although all are emphasized, I do not regard as form D, since some of the feet must be made up of parts of words that are non-emphatic.

The following from Homer illustrate the other forms :—

δεινὴ δὲ κλαγγὴ γένητ' ἀργυρέοιο βιοῖο.

ἐννῆμαρ μὲν ἀνὰ στρατὸν ὥχετο κῆλα θεοῖο.

τῇ δεκάτῃ δ' ἀγορήνδε καλέσσατο λαὸν Ἀχιλλεύς.

κρείσσω γὰρ βασιλεύς, ὅτε χώσεται ἀνδρὶ χέρῃ.

χρὴ μὴν σφωίτερόν γε, θεά, ἔπος εἰρύσασθαι,
καὶ μάλα περ θυμῷ κεχολωμένον· ὥς γὰρ ἄμεινον.

ὅς κε θεοῖς ἐπιπείθεται, μάλα τ' ἔκλυνον αὐτοῦ.

νήπιός εἰς, ᾧ ξεῖν', ἣ τηλόθεν εἰλήλουθας.

ψεύδος κεν φαῖμεν καὶ νοσφίζοίμεθα μᾶλλον.

δημοβόρος βασιλεύς, ἐπεὶ οὐτιδανοῖσι ἀνάσσεις·

ἦ γὰρ ἄν, Ἀτρεΐδῃ, νῦν ὕστατα λωβήσαιο·

τᾷ δ' ἕτερον μὲν ἔδωκε πατήρ, ἕτερον δ' ἀνένευσε.

βούλομ' ἐγὼ λαὸν σόον ἔμμεναι ἢ ἀπολέσθαι·

Τέκνα φίλ', ἣ τοι Ζηνὶ βροτῶν οὐκ ἂν τις ἐρίζοι.

“ τέκνον ἐμόν, ποῖόν σε ἔπος φύγεν ἕρκος ὀδόντων.

τίσειαν Δαναοὶ ἐμὰ δάκρυα σοῖσι βέλεσσιν.

ἦ κεν γηθῆσαι Πρίαμος Πριάμοιό τε παῖδες

ἄλλοι τε Τρῶες μέγα κεν κεχαροίατο θυμῷ

εἰ σφῶιν τάδε πάντα πυθοίατο μαρναμένοιν,

οἱ περὶ μὲν βουλὴν Δαναῶν περὶ δ' ἐστὲ μάχεσθαι.

ἀλλὰ πίθεσθ'· ἄμφω δὲ νεωτέρω ἐστὸν ἐμείο.

The following are stray lines often recurring in Homer, which might be multiplied indefinitely :—

ὣς ἔφατ' εὐχόμενος, τοῦ δ' ἔκλυε Φοῖβος Ἀπόλλων·
 Τὸν δ' ἀπαμβόβμενος προσέφη πόδας ὠκὺς Ἀχιλλεύς.
 Ἀτρεΐδῃ κύδιστε, ἄναξ ἀνδρῶν, Ἀγάμεμνον·
 Τὴν δ' ἡμείβετ' ἔπειτα Διὸς θυγάτηρ Ἀφροδίτη.
 Τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πολύμητις Ὀδυσσεύς.
 Τὴν δὲ μέγ' ὀχθήσας προσέφη νεφεληγερέτα Ζεὺς·
 ῥῶγρει, Ἀτρέος υἱέ, σὺ δ' ἄξια δέξαι ἄποινα.
 ὦ φίλοι ἦρωες Δαναοί, θεράποντες Ἄρης,
 κέκλυτε, Φαιήκων ἡγήτορες ἡδὲ μέδοντες.
 διογενὲς Λαερτιάδῃ, πολυμήχαν' Ὀδυσσεύ·
 ἡ δ' αὖτ' ἄλλ' ἐνόησε περίφρων Πηνελόπεια.
 Τὴν δ' αὖτ' Εὐρύμαχος, Πολύβου παῖς ἀντίον ἦῤδα·
 Τὴν δ' αὖτ' Τηλέμαχος πεπνυμένος ἀντίον ἦῤδα·
 Τὸν δ' ἡμείβετ' ἔπειτα βοὴν ἀγαθὸς Μενέλαος.
 ὦ Νέστορ Νηληϊάδῃ, μέγα κῦδος Ἀχαιῶν.
 κέκλυτέ μευ μύθων, κακά περ πάσχοντες ἑταῖροι·
 ἔνθεν δὲ προτέρω πλέομεν ἀκαχήμενοι ἦτορ,
 ἄσμενοι ἐκ θανάτοιο, φίλους ὀλέσαντες ἑταίρους.
 ἦμος δ' ἡριγένεια φάνη ῥοδοδάκτυλος Ἥως.
 ἐκ δὲ καὶ αὐτοὶ βῆμεν ἐπὶ ῥηγμῖνι θαλάσσης,
 ἔνθα δ' ἀποβρίξαντες ἐμείναμεν Ἥῳ διαν.

In reference to the A forms, it is perhaps worth while to say that they ordinarily occur in passages where the emphasis is slight, and it is in those lines where non-conformity is more usual than elsewhere. In such lines it is easy to see that the error would be less felt, and a slight forcing of emphasis easy.

The B forms, on the other hand, are used where the emphasis is strong, and in a year's time I have never found in Latin or Greek a line with only two distinctly emphasized words that were not arranged according to one of the B forms ; even Cicero's famous line —

O fortunatam natam me **con**sule Romam.

is correct in that respect.

In the C forms, also, emphasis ordinarily is clearly marked, and the forms B and C are of frequent use in dramatic and argumentative passages, where distinctions are marked and important. It will be observed that both C forms are combinations of A 1 and B 2 ; and, as a result, there is an occasional line which, in a foreign tongue, it is difficult to classify, but such difficulties can almost invariably be settled by translating the passage, and ascertaining how we should naturally emphasize the corresponding words in English.

In the illustrations given in this book there is a lack of uniformity in the spelling and otherwise, as the work has been hastily prepared, and passages taken from different publications without change. Inasmuch as my object is a single one, the entire emphasized syllable has been printed in a larger type for clearness, although, as stated above, perhaps it would be more correct to have simply so printed the vowels of the emphasized syllable. Where emphasis occurs on a word without an ictus, the entire word is printed in large type, although probably such words, if dissyllables, were emphasized on the first syllable only. The seat of emphasis in words that have the ictus, as before stated, is on the ictus itself, and if there be more than one ictus, it is on the first only.

It would relieve my theory of some difficulties to believe that the author had a choice as to which ictus to emphasize, but after much patient study I am satisfied that is not the case.

I will add that the solutions I have given are merely tentative, and in many cases may be incorrect. As to some passages I am in doubt how the author intended his lines to be read, but have exercised my best judgment from the sense and by comparison with similar combinations of words. That one of the foregoing nine forms presented an ideal standard to which the author, consciously or unconsciously, attempted to conform, I believe to be beyond question.

The following passage shows the skill wherein by elision two emphasized words are brought within the same foot. See lines 330, 331, and 334. Observe also in 332 and 333 similar skill whereby words without an ictus are emphasized. *Maxima* gives force to *tremi*t by contrast, "the earth trembles in its vast bulk."

ipse Pater media nim**borum** in **nocte** corusca
fulmina **molitur** **dextra** ; quo **maxima** motu
 terra **tremi**t, **fugere** **ferae**, et mortalia **corda** 330
 per **gentes** humilis stravit **pavor** ; ille **flagranti**
 aut **Athon** aut Rhodopen aut alta Ceraunia telo
 deicit ; **ingeminant** **austri** et densissimus **imber** ;
nunc **nemora** **ingenti** vento, **nunc** **litora** plangunt.

GEORG. I. 328-334.

The following familiar passages show the care with which emphasized and unemphasized feet are kept separate, and otherwise illustrate the views presented in this book : —

Talibus orabat dictis, arasque tenebat,
 cum **sic** orsa loqui vates : Sate sanguine **divom**, 125
Tros Anchisiade, facilis decensus Averno ;
noctes atque **dies patet** atri ianua **Ditis** ;
 sed **revocare** gradum **superasque** evadere ad **auras**,
hoc opus, hic labor est. Pauci, quos **aequus** amavit
Iupiter, aut **ardens** evexit ad **aethera** virtus, 130
dis geniti potuere. **Tenent media** omnia **silvae**,
Cocytusque sinu labens **circumvenit** atro.
 Quod si **tantus amor** menti, si **tanta cupido** est,
bis Stygios innare **lacus, bis nigra** videre
 Tartara, et **insano** iuvat **indulgere labori**, 135
Accipe quae peragenda prius. **Latet** arbore **opaca**
aureus et **foliis** et lento **vimine** ramus,
Iunoni infernae dictus sacer : hunc tegit omnis
lucus et **obscuris claudunt** convallibus umbrae :
 Sed non **ante** datur telluris operta subire, 140
auricomos quam qui **decerpserit** arbore fetus.
Hoc sibi pulchra suum ferri Proserpina munus
 Instituit. **Primo** avulso non **deficit alter**
Aureus, et simili frondescit virga metallo.
 Ergo **alte** vestiga oculis, et rite **repertum** 145
carpe manu ; namque ipse **volens facilisque** sequetur,
 si te **fata** vocant ; **aliter** non viribus **ullis**
vincere, nec **duro** poteris **convellere** ferro.

AEN. VI. 124-148.

.
Nos Troia antiqua, si **vestras** forte per aures 375
 Troiae **nomen** iit, diversa per **aequora** vectos
 forte sua Libycis **tempestas** adpulit oris.
 Sum pius **Aeneas**, raptos qui ex **hoste** Penates

classe veho mecum, **fama** super **aethera** notus.
Italiam quaero **patriam** et genus ab **Iove** summo. 380
Bis denis Phrygium **conscendi** **navibus** aequor,
matre dea monstrante **viam**, **data fata** secutus ;
vix septem convulsae **undis** Euroque supersunt.
Ipse ignotus, egens, **Lybiae** deserta peragro,
Europa atque **Asia** pulsus. Nec **plura** querentem 385
passa Venus medio **sic** interfata dolore est :

Quisquis es, haud, credo, **invisus** caelestibus auras
vitalis carpis, Tyriam qui advenersis **urbem**.
Perge modo, atque hinc te **reginae** ad limina perfer.
Namque tibi reduces socios classemque **relatam** 390
nuntio et in **tutum** versis aquilonibus **actam**.

AEN. I. 375-391.

.
M. Tityre, **tu** **patulae** recubans sub **tegmine** fagi
silvestrem tenui **musam** meditaris **avena** ;
nos patriae fines et **dulcia** **linquimus** arva.
Nos patriam **fugimus** ; **tu**, Tityre, **lentus** in **umbra**
formosam resonare doces **Amaryllida** silvas. 5

T. **O** Meliboe, **deus** nobis haec **otia** fecit.
Namque erit **ille** mihi **semper** **deus** ; illius **aram**
saepe **tener** nostris ab **ovilibus** imbuet **agnus**.
Ille meas errare **boves**, ut cernis, et **ipsum**
ludere quae **vellem** calamo permisit agresti. 10

M. **Non** equidem **invideo** **miror** **magis** : **undique** totis
usque adeo **turbatur** agris. En **ipse** **capellas**
protenus **aeger** ago : hanc etiam **vix**, Tityre, **duco**.
Hic inter **densas** **corylos** **modo** namque **gemellos**
spem **gregis**, ah, **silice** in **nuda** conixa reliquit. 15

Saepe malum hoc nobis, si **mens** non **laeva** fuisset,
 de **coelo tactas** memini **praedicere quercus**.
 Sed **tamen** iste deus qui **sit da**, **Tityre**, nobis.

ECL. I.

In the above extract the emphasis is mainly very slight and therefore difficult to detect, but when found is sufficient for rhythm. *Nos* in the fourth line is not emphasized, according to the general rule previously alluded to, — that repeated words are seldom emphasized in both instances, — in this case the repetition taking place merely to substitute *fugimus* for the weaker word *linquimus*. In Aen. II., where Aeneas described the captive Cassandra, he emphasizes with great effect the repeated word in the *second* instance.

Ad **caelum** tendens **ardentia** lumina **frustra**,
lumina, nam **teneras** arcebant **vincula** palmas.

On the other hand Virgil emphasizes the name Corydon twice in the following line from the second Eclogue, as we should in English : —

Ah **Corydon** **Corydon**, quae te **dementia cepit** ?

Observe also that in the A forms, where a noun and its adjective are on different sides of the caesura, their first ictus syllables occupy corresponding places according to the A schedule ; whereas, in the fifth line, which is in form C, the place of the noun and adjective change to correspond with the C schedule. This is an earmark of form C, and the same thing occurs in the second line of the Iliad. It seems to be due to a rhythmic reason, however, and sometimes occurs in forms A and B when the caesural pause does not divide the third foot. This fifth

line seems to be suggested by the third Idyl of Theocritus, where the names Tityrus and Amaryllis are used, and the sixth line begins, —

ὦ χάριςσ' Ἀμαρυλλί.

Tityrus is imagined to have sung “O formosa Amaryllis” until the woods were vocal with the two emphasized words.

Formosum pastor **Corydon** ardebat **Alexim**,
delicias domini ; nec quid speraret habebat.
Tantum inter **densas** **umbrosa** cacumina **fagos**
assidue veniebat. **Ibi** haec **incondita** solus
montibus et **silvis** studio iactabat inani : —

5

“O **crudelis** **Alexi**, nihil mea **carmina** curas ?
 nil nostri miserere ? **Mori** me denique **coges**.
Nunc etiam pecudes **umbras** et **frigora** captant ;
 nunc virides etiam **occultant** spineta **lacertos**,
Thestylis et **rapido** fessis messoribus **aestu**
alia **serpyllum**que **herbas** contundit olentes.
 At **mecum** **raucis**, **tua** dum vestigia **lustro**,
sole sub **ardenti** resonant **arbusta** cicadis.

10

Nonne fuit satius, tristes **Amaryllidis** iras
 atque **superba** pati fastidia ? nonne **Menalcas**,
quamvis ille **niger**, quamvis tu **candidus** esses ?
 O **formose** puer, **nimum** ne crede **colori** ;
 alba **ligustra** **cadunt**, **vaccinia** **nigra** leguntur.
Despectus tibi sum, nec **qui** **sim** quaeris, **Alexi**,
 quam **dives** **pecoris**, **nivei** quam **lactis** **abundans** : ”

20

ECL. II.

In the above observe again the position of the noun and its adjective in the first line. In a later Eclogue, where Virgil gives away his pipe, he puts the

same words into form C, and the position of the adjective changes accordingly.

Haec nos "**Formosum** Corydon ardebat **Alexim**,"
haec eadem docuit "**Cujum** **pecus** ? an Meliboei ?"

The emphasis in the eighteenth line is due to the fact that the *ligustra* is always white and the *vaccinia* of different colors. Martial speaks of a girl as "fair as the swan, as snow, as the *ligustra*," showing that the *ligustra* was typical of whiteness.

A later line in this Eclogue, —

Semiputata tibi frondosa vitis in ulmo est,

which was shown by the first half of the line to be in form B 1, troubled me very much till I found a note by Connington that "it was equally bad husbandry for the vine to be *semiputata* and for the elm to be *frondosa*," as either would prevent the maturing of the grape.

M. Dic mihi, **Damoeta**, cuium **pecus** ? an Meliboei ?

D. **Non**, verum **Aegonis** ; nuper mihi tradidit Aegon.

This beginning of the third Eclogue is a close repetition of the first two lines of the fourth Idyl of Theocritus : —

Εἰπέ μοι, ὦ Κορύδων, τίνος αἶ βόες ; ἦ ῥα Φιλώνδα ;
οὐκ, ἀλλ' Αἰγῶνος· βόσκειν δέ μοι αὐτὰς ἔδωκεν.

Paley, in the notes to his Theocritus, remarks on αὐτάς that Virgil's manuscript evidently had αὐτός, which would give better sense.

According to my theory αὐτός is required as being emphatic, which αὐτάς is not. If the views set forth in this

book are correct, much aid will be given thereby in reforming texts.

Observe also that Virgil translates *αἰρός* by repeating the name Aegon (which is not emphatic), whereas *ipse* would be and spoil the rhythm.

The following from the same Eclogue is very spirited, and perhaps illustrates the several forms of verse more clearly than any preceding passage : —

- M.* Quid domini faciant, **audent** cum talia **fures** ?
 Non ego **te** vidi, **Damonis**, pessime, **caprum**
excipere insidiis, multum **latrante** Lycisca ?
 et cum **clamarem** “ Quo **nunc** se proripit ille ?
 Tityre, **coge pecus !** ” **tu** post carecta latebas. 20
- D.* An mihi **cantando** victus non **redderet** ille
 quem mea **carminibus** meruisset fistula **caprum** ?
 Si nescis, **meus** ille **caper** fuit ; et mihi **Damon**
ipse fatebatur, sed **reddere posse** negabat. 24
- M.* Cantando **tu illum** ? aut umquam **tibi** fistula **cera**
iuncta fuit ? non **tu** in triviis, indocte, solebas
stridenti miserum stipula **disperdere** carmen ?
- D.* **Vis** ergo inter **nos** quid **posset** uterque **vicissim**
 experiamur ? **ego** hanc vitulam (ne forte recuses,
bis venit ad mulctram, **binos alit** ubere **fetus**,) 30
 depono : **tu** dic, **mecum quo** pignore **certes**.
- M.* De **grege** non ausim quicquam **deponere** tecum :
 est mihi namque **domi pater**, et iniusta **noverca** ;
bisque die numerant ambo **pecus**, alter et **haedos**.
 Verum, id quod multo **tute** ipse fatebere **maius**, 35
insanire libet quoniam tibi, **pocula** ponam
 fagina, **caelatum** divini opus **Alcimedontis** :
 lenta quibus torno **facili** super addita **vitis**

diffusos hederā vescit pallente **corymbos**.

In medio **duo** signa, **Conon** et — quis fuit **alter**, 40
descripsit radio totum qui gentibus **orbem**,
tempora quae **messor**, quae **curvus arator** haberet ?
 necdum illis **labra** admovi, sed **condita** servo.

D. Et nobis **idem** Alcimedon duo **pocula** fecit,
 et molli circum est **ansas** amplexus **acantho**, 45
Orpheaque in medio posuit **silvas**que sequentes ;
 necdum illis **labra** admovi, sed **condita** servo.

Si ad vitulam spectas, **nihil** est quod **pocula** laudes.

ECLOGA III. 1-2 and 16-48.

The following passages from the Georgics are selected for the reason that emphasis is quite marked throughout both, as Virgil is describing the nature of different souls and methods of culture. In the second passage the emphasis on *glauca* in the thirteenth line is because it refers to a particular kind of willow ; and the emphasis in the twenty-fifth line grows out of two methods of planting slips, — by one of which the end was split into quarters, and by the other it was sharpened.

Vere novo gelidus **canis** cum **montibus** umor
 liquitur et **Zephyro** **putris se** glaeba **resolvit**,
depresso **incipiat** iam **tum mihi taurus** aratro 45
ingemere, et sulco **attritus splendescere** vomer.

Illa seges demum **votis** **respondet** avari
agricolae, bis quae **solem, bis frigora** sensit ;
illius **immensae ruperunt** **horrea** messes.
 At prius **ignotum ferro** quam scindimus **aequor**, 50
ventos et **varium caeli** praediscere **morem**
cura sit ac patrios **cultus**que **habitusque locorum**,
 et quid quaeque **ferat regio** et quid quaeque **recuset**.

Hic segetes, **illic** veniunt felicius **uvae**,
arborei fetus alibi, atque **injussa** virescunt 55
gramina. Nonne **vides** **croceos** ut **Tmolus** **odores**,
India mittit **ebur**, molles sua **tura** **Sabaei**,
at Chalybes nudi **ferrum**, viroaque **Pontus**
castorea, **Eliadum** **palmas** **Epiros** equarum ?
Continuo has **leges** aeternaque **foedera** certis 60
imposuit natura **locis**, quo tempore **primum**
Deucalion **vacuum** **lapides** iactavit in **orbem**,
unde **homines** nati, **durum** **genus**. Ergo age, **terrae**
pingue solum **primis** extemplo a **mensibus anni**
fortes invertant tauri, **glaebasque iacentes** 65
pulverulenta coquat **maturis** **solibus aestas** ;
at si non fuerit **tellus** fecunda, sub **ipsum**
Arcturum **tenui sat** erit **suspendere sulco** :
illic, **officiant laetis** ne **frugibus** herbae,
hic, **sterilem exiguus** ne **deserat** **umor** **harenam**. 70
GEORG. I. 43-70.

.
Hactenus arborum cultus et **sidera caeli** ;
nunc te, **Bacche**, **canam**, nec non **silvestria** tecum
virgulta et **prolem** **tarde** **crescentis** **olivae**.
Huc, **pater o Lenaeae** ; tuis **hic omnia** plena
muneribus, tibi **pampineo** **gravidus** **autumno** 5
floret ager, **spumat** **plenis** **vindemia labris** ;
huc, **pater o Lenaeae**, **veni**, **nudataque musto**
tingue novo **mecum dereptis** **crura** **cothurnis**.

Principio arboribus varia est **natura** **creandis**.
Namque aliae nullis **hominum cogentibus ipsae** 10
sponte sua veniunt camposque et **flumina late**
curva tenent, ut **molle siler**, **lentaque genistae**,
populus et **glauca** **canentia** **fronde salicta** ;

pars autem posito surgunt de **semine**, ut altae
castaneae, nemorumque Iovi quae **maxima** frondet 15
aesculus, atque habitae Graiis oracula quercus.

Pullulât ab radice aliis densissima **silva**,
 ut cerasis **ulmisque** ; etiam Parnasia **laurus**
parva sub **ingenti matris se subiicit** umbra.

Hos natura modos **primum dedit**, **his genus** omne 20
silvarum fruticumque viret nemorumque sacrorum.

Sunt alii, quos **ipse** via sibi **repperit usus**.
 Hic **plantas** tenero **abscindens** de **corpore matrum**
deposuit sulcis ; hic **stirpes** obruit **arvo**
quadrifidasque sudes et **acuto robore vallos**. 25

Silvarumque aliae pressos **propaginis** arcus
 expectant et **viva** sua plantaria **terra** ;
 nil **radicis** egent **aliae**, summumque **putator**
 haud **dubitat terrae** referens **mandare cacumen**.

Quin et **caudicibus sectis** (mirabile **dictu**) 30
truditur e sicco radix oleagina **ligno**.

Et saepe **alterius** ramos **impune** videmus
 vertere in **alterius**, **mutatamque insita mala**
ferre pirum, et **prunis lapidosa** rubescere **cornu**.

GEORG. II. 1-34.

The following is one of four passages printed herein selected at my request by Professor Morgan without knowledge on his part of the purpose for which they were to be used. The other three are the selection from Juvenal's tenth satire ; the selection from Odyssey III., and the simile from Iliad II., hereafter given.

The third book tells that part of the story of Aeneas which relates to what took place *after* the destruction of Troy, hence the emphasis on *Postquam*. In the twelfth

line, the words in the ablative are in pairs owing to the omission of one connective "and ;" and, as in English, in case of pairs of words of quasi kindred signification, the second is slightly emphasized. So *felix faustusque*, and Homer's "death and destruction," "death and doom," and the like.

Postquam res Asiae Priamique evertere gentem
immeritam visum superis, ceciditque superbum
Ilum et omnis humo fumat Neptunia Troia,
diversa exilia et desertas quaerere terras
auguriis agimur divum, classemque sub ipsa 5
Antandro et Phrygiae molimur montibus Idae,
incerti quo fata ferant, ubi sistere detur,
contrahimusque viros. Vix prima inceperat aestas,
 et pater Anchises dare fatis vela iubebat,
litora cum patriae lacrimans portusque relinquo 10
 et campos, ubi Troia fuit. Feror exul in altum
 cum sociis natoque Penatibus et magnis dis.

Terra procul vastis colitur Mavortia campis,
 (Thracēs arant) acri quondam regnata Lycurgo,
hospitium antiquum Troiae sociique Penates, 15
 dum fortuna fuit. Feror huc, et litore curvo
 moenia prima loco fatis ingressus iniquis,
Aeneadasque meo nomen de nomine fingo.

Sacra Dionaeae matri divisque ferebam
auspiciis coeptorum operum, superoque nitentem 20
caelicolum regi mactabam in litore taurum.
Forte fuit iuxta tumulus, quo cornea summo
virgulta et densis hastilibus horrida myrtus.
Accessi, viridemque ab humo convellere silvam
 conatus, ramis tegerem ut frondentibus aras, 25

horrendum et dictu video **mirabile** monstrum.
 Nam quae **prima** solo ruptis radicibus **arbos**
 vellitur, **huic atro** linquntur **sanguine guttae**
 et **terram** tabo maculant. Mihi **frigidus horror**
membra quatit, gelidusque coit **formidine** sanguis. 30
 Rursus et **alterius** lentum **convellere** vimen
insequor et **causas** penitus temptare **latentes** :
 ater et **alterius** sequitur de cortice **sanguis**.
Multa movens animo **Nymphas** venerabar **agrestes**
Gradivumque patrem, **Geticis** qui praesidet arvis, 35
rite **secundarent** **visus** **omenque** levarent.
Tertia sed postquam **maiore** hastilia nisu
 aggredior **genibusque** adversae obductor **harenae**,
 (eloquar an **sileam** ?) **gemitus** lacrimabilis imo
 auditur **tumulo**, et vox **reddita** fertur ad **aures** : 40
 “ **Quid miserum**, **Aenea**, **laceras** ? iam **parce** sepulto,
 parce **pias** scelerare **manus** : **non** me tibi **Troia**
externum tulit aut **cruor** hic de **stipite** manat.
 Heu fuge **crudeles terras**, fuge **litus avarum**.
 Nam **Polydorus** ego : hic **confixum** **ferrea** **tegit** 45
telorum seges et **iaculis** increvit acutis.”
Tum vero **incipiti mentem** **formidine** pressus
obstupui **stetruntque** **comae** et vox **faucibus** haesit.

AEN. III. 1-48.

In the following passage emphasis is comparatively slight. As to the fourth line I am in some doubt whether C 2 was not intended. In the fifth line *multa* is, comparatively speaking, unemphatic, being in effect a repetition of the preceding *multum*. In the ninth line *regina deum* is so emphasized as being a periphrasis for the name of Juno just used.

Arma virumque cano, **Trojae** qui **primus** ab oris
Italiam, **fato** profugus, **Lavinia** venit
 litora, **multum** ille et **terris** iactatus et **alto**
 vi **superum**, saevae memorem **Iunnois** ob iram,
 multa quoque **et bello** passus, dum **conderet urbem** 5
inferretque deos **Latio**, **genus** unde **Latinum**
Albanique patres atque **altae** moenia **Romae**.

Musa, mihi **causas** memora, quo numine **laeso**,
quidve dolens regina deum tot **volvere** casus
insignem pietate virum, tot **adire** labores 10
impulerit. **Tantaene** animis **caelestibus** irae?

AEN. I. I-II.

The emphasis of the following passage seems very modern, particularly that on the prepositions in line 311 and on *potuit* and *fuit* in lines 312, 313.

Vix ea legati, **variusque** per **ora** cucurrit
Ausonidum turbata fremor : ceu saxa morantur
 cum **rapidus amnes**, fit clauso **gurgite murmur**,
vicinaeque fremunt ripae crepitantibus **undis**.
 Ut **primum placati animi** et trepida **ora** quierunt, 300
praefatus divos solio rex inquit ab **alto** : —
 “**Ante equidem** summa de **re** statuisset, Latini,
 et **vellem** et fuerat **melius, non** tempore tali
cogere concilium, cum **muros assidet** hostis.
 Bellum **importunum**, cives, cum **gente** deorum 305
invictisque viris gerimus, quos **nulla** fatigant
 proelia : **nec victi** possunt **absistere ferro**.
Spem si quam **ascitis Aetolum** habuistis in armis,
ponite. Spes sibi quisque : sed **haec** quam **angusta**
 videtis.

Cetera **qua** rerum iaceant perculsa ruina, 310
ante oculos interque manus sunt **omnia** vestras.
Nec quemquam incuso : potuit quae plurima virtus
esse, fuit ; toto certatum est corpore regni.
AEN. XI. 296-313.

.

The text of Lucretius is very doubtful ; but as his writings are argumentative, and as he is constantly drawing distinctions, they afford very good illustrations of the theory of this book. He thus tells the story of Iphigenia to show that no one should have superstitious fear about studying science or philosophy. In the 100th line Munroe considers *moesta* very emphatic from its position. According to my theory, it is not, and the thought of the passage throws the emphasis where I have placed it. This in my judgment is a very frequent instance of a word being put out of its natural order because it is *not* emphatic and because a non-emphatic word is required in that place. The liberty of shifting the order of words in Latin and Greek gave a great advantage over the English writer ; and words are placed where we find them because they are emphatic or because they are unemphatic much more frequently than to make them the one or the other.

Illud in his **rebus** vereor, ne forte rearis
Impia te rationis inire elementa, viamque
Indogredi sceleris : quod contra **saepius** illa
Religio peperit scelerosa atque impia **facta**.

Aulide quo pacto Triviai virginis **aram** 80
Iphianassai turparunt sanguine foede
Ductores Danaum delecti, **prima** virorum.

Cui simul **infula**, **virgineos circumdata comptus**,
 Ex **utraque** pari **malarum** parte **profusa** est,
 Et **moestum** simul ante **aras** adstare **parentem** 90
 Sensit, et **hunc** propter **ferrum** celare **ministros**,
Adspectuque suo lacrymas effundere **cives** ;
Muta metu **terram**, **genibus** submissa, **petebat** :
 Nec **miseræ** prodesse in tali **tempore quibat**,
 Quod **patrio princeps** donarat **nomine regem**. 95
 Nam sublata **virum** manibus tremebundaque ad **aras**
Deducta est ; **non** ut, **solemni** more **sacrorum**
 Perfecto, posset **claro** comitari **Hymenæo** ;
 Sed casta **inceste**, **nubendi** tempore in **ipso**
 Hostia **conconsideret mactatu** **moesta parentis**, 100
Exitus ut **classi** **felix faustusque** daretur.
Tantum religio potuit suadere **malorum** !

LUCRETII I. 81-102.

Lucretius then goes on, as an introduction to his Theory of Atoms, to prove the fundamental principle that "no thing is derived from nothing by divine power ever." This principle he states in line 151 in form D.

Hunc igitur **terrorem animi tenebrasque** necesse est
 Non **radii solis**, nec **lucida tela diei**
 Discutiant, sed **naturæ species**, **ratioque** :
 Principium **hinc** **cujus nobis exordia sumet**, 150
Nullam rem e **nihilo gigni divinitus unquam**.
 Quippe ita **formido mortales** continet **omnes**,
 Quod **multa** in **terrīs** fieri **coeloque tuentur**,
 Quorum **operum causas** nulla **ratione videre**
Possunt, ac fieri **divino numine rentur**. 155
 Quas ob **res**, ubi viderimus **nil** posse **creari**
 De **nihilo**, tum, quod **sequimur**, jam rectius **inde**

Perspiciemus, et **unde** queat res quaeque creari,
Et quo **quaeque modo** fiant opera **sine** **divum**.

If it were not so he says that animals and plants would not belong to fixed species; would not occupy their appropriate places in the universe; nor come into existence at propitious seasons; nor require time nor food with which to grow; nor could they be improved by cultivation. An examination of the following passage will show how the significant words are emphasized as the thought changes.

Nam, **si** de nihilo fierent, ex **omnibu'** rebus 160
Omne genus **nasci** posset; nil **semine** egeret:
E **mare** primum homines, e **terra** posset oriri
Squamigerum **genus** et volucres; erumpere **coelo**
Armenta atque aliae pecudes; **genus** omne ferarum
Incerto partu **culta** ac **deserta** tenerent: 165
Nec fructus **iidem** arboribus **constare** solerent,
Sed **mutarentur**: ferre omnes **omnia** possent.
Quippe, ubi **non** essent genitalia corpora **cuique**,
Qui posset **mater** rebus consistere **certa**?
At nunc, **seminibus** quia **certis** quaeque creantur, 170
Inde **enascitur** atque **oras** in **luminis** exit,
Materies ubi **inest** cujusque et **corpora** prima:
Atque hac **re** nequeunt ex omnibus **omnia** **gigni**
Quod **certis** in rebus inest **secreta** facultas.
Praeterea, cur **vere** rosam, frumenta **calore**, 175
Vites **autumno** fundi **suadente** videmus;
Si **non**, certa suo quia **tempore** semina rerum
Quum **confluxerunt**, patefit quodcumque creatur,
Dum **tempestates adsunt**, et vivida **tellus**
Tuto res **teneras** effert in **luminis** oras? 180

Quod si de nihilo **fierent**, **subito** exorerentur
Incerto spatio, atque alienis partibus anni :
 Quippe ubi nulla **forent** primordia, quae **genitali**
Concilio possent arceri tempore iniquo.

Nec porro **augendis** rebus spatio foret usus 185
Seminis ad coitum, e nihilo si crescere possent.
 Nam fierent **juvenes subito** ex infantibu' **parvis**,
 E **terraque** exorta **repente** arbusta **salirent** :
 Quorum **nil** fieri manifestum est, **omnia** quando
Paulatim crescunt, ut **par** est, semine certo ; 190
Crescendoque **genus** servant ; ut **noscere** possis,
 Quaeque sua de **materia** **grandescere** **alique**.

Huc accedit, uti sine **certis imbribus** anni
Laetificos nequeat **foetus** submittere tellus :
 Nec porro, secreta **cibo**, natura **animantum** 195
Propagare **genus** possit, **vitamque** tueri :
 Ut potius **multis** communia **corpora** **rebus**
Multa **putes** esse, ut **verbis** **elementa** videmus,
 Quam sine **principiis** ullam rem **existere** posse.

Denique **cur** homines **tantos** natura **parare** 200
Non potuit, **pedibus** qui pontum **per vada** possent
Transire, et **magnos** **manibus** **divellere montes**,
 Multaque **vivendo** **vitalia** vincere **saecula** ;
 Si non, **materies** quia **rebus** reddita **certa** est
Gignendis, e **qua** **constat** quid possit **oriri** ? 205
Nil igitur fieri de **nilo** posse fatendum est ;
Semine quando opus est **rebus**, quo quaeque creatae
Aeris in **teneras** possint **proferrier auras**.

Postremo, quoniam **incultis** **praestare** videmus
Culta loca, et **manibus** meliores reddere **foetus** ; 210
 Esse **videlicet** in terris **primordia** rerum,
 Quae nos, **foecundas** **vertentes** vomere **glebas**,

Terraique solum subigentes, cimus ad **ortus**.
Quod si nulla forent, **nostra** sine quaeque **labore**
Sponte sua multo fieri meliora videres.

215

LUCRETII, I. 147-215.

In the following passage he criticises Heraclitus, and intimates that his reputation depends upon his use of obscure language which men cannot understand, rather than upon the justice of his views.

Quapropter, qui **materiem** rerum esse putarunt
ignem, atque ex **igni** **summam** consistere **solo**,
magnopere a **vera** lapsi ratione videntur.
Heraclitus **init** quorum dux **proelia** primus,
clarus ob **obscuram linguam** magis inter inanes
quamde **graves** inter Graios, qui **vera** requirunt.
Omnia enim **stolidi** magis **admirantur amantque**,
inversis quae sub **verbis** latitantia cernunt ;
Veraque constituunt, quae **belle** tangere possunt
aures, et **lepidò** quae sunt **fucata** sonore.

640

645

LUCRETII, I. 636-645.

In the next passage he denies that any theory that matter is made up of earth, air, fire or water, or any combination of them, is correct. The last line affords an illustration of skill in putting the names of the four elements into three emphatic places.

Quapropter, qui **materiem** rerum esse putarunt
ignem, atque ex **igni** **summam** consistere posse ;
et qui **principium** gignendis **aera** rebus
constituere ; aut **humorem** quicumque putarunt
 fingere res ipsum per se, **terramve** creare
omnia, et in rerum **naturas** vertier omnes ;

710

magnopere a **vero** longeque **errasse** videntur.

Adde etiam, qui **conduplicant** **primordia** rerum,

Aera **iungentes igni** terramque **liquori** ;

et qui **quatuor** ex rebus posse **omnia** rentur,

715

ex **igni, terra** atque **anima**, processere, et **imbri**.

LUCRETII, I. 706-716.

In the following, Lucretius states the satisfactions of philosophy : —

Suave, mari magno turbantibus **aequora** ventis,

e terra magnum **alterius** spectare **laborem** ;

non, quia **vexari** quemquam est iucunda voluptas,

sed, quibus **ipse** malis careas, quia cernere **suave** est.

Per **campos** instructa, tua sine parte pericli,

5

suave etiam, belli **certamina** magna tueri.

Sed nil **dulcius** est, bene quam munita tenere

edita **doctrina** sapientum templa serena ;

despicere unde queas **alios**, passimque videre

errare, atque viam **palantes** quaerere vitae,

10

certare ingenio, **contendere nobilitate**,

noctes atque **dies niti** praestante **labore**

ad **summas** emergere opes, rerumque potiri.

LUCRETII, II. 1-13.

Juvenal was nothing if not emphatic, and his lines, which are highly finished, conform with great rigor to the principles set forth in this book.

Illa tamen **gravior**, quae cum **discumbere** coepit

laudat **Virgilium**, perituræ ignoscit **Elissae**,

435

committit vates et **comparat**, inde **Maronem**

atque alia parte in **trutina** suspendit **Homerum**.

cedunt grammatici, **vincuntur rhetores**, omnis

turba **tacet**, nec **causidicus** nec **preco** loquatur,
 altera nec mulier : ver**borum** tanta cadit vis, 440
 tot pariter pelves ac tintinnabula dicas
 pulsari. iam **nemo** tubas, nemo aera fatiget ;
 una laboranti poterit succurrere lunae.
 non habeat matrona, tibi quae iuncta recumbit,
 dicendi **genus**, aut curtum sermone rotato 445
 torqueat **enthymema**, nec **historias** sciat **omnes**,
 sed **quaedam** ex **libris** et non intelligat. odi
 hanc ego, quae repetit volvitque Palaemonis artem,
 servata semper lege et ratione loquendi,
 ignotosque mihi tenet antiquaria versus, 450
 nec curanda viris opicae castigat amicae
 verba ; soloecisma liceat fecisse marito.
 imponit finem sapiens et rebus honestis ;
 nam quae docta nimis cupit et facunda videri,
 crure tenus medio tunicas succingere debet, 455
 caedere Silvano porcum, quadrante lavari.

Nil non permittit mulier sibi, turpe putat nil,
 cum virides gemmas collo circumdedit et cum
 auribus extentis magnos commisit elenchos.
 intolerabilus nihil est, quam femina dives. 460

JUVENAL. SAT. VI, 434-460.

.
Hae tamen et partus subeunt discrimen et omnes
 nutricis tolerant fortuna urgente labores,
 sed jacet aurato vix ulla puerpera lecto.
 tantum artes huius, tantum medicamina possunt, 595
 quae steriles facit atque homines in ventre necandos
 conduit. gaude, infelix, atque ipse bibendum
 porrige, quidquid erit ; nam si distendere vellet
 et vexare uterum pueris salientibus, esses

Aethiopsis fortasse pater, mox **decolor** heres
impleret tabulas nunquam tibi **mane** videndus. 600

JUVENAL. SAT. VI. 592-602.

In the last line of the following extract I am in some doubt as to the true emphasis. The participle in *-dus* commonly takes the emphasis rather than the auxiliary, but in this case the use is peculiar. Juvenal's reasoning is that he advises men not to pray at all, but if they are so superstitious that they *must* pray, a sound mind in a sound body is a thing that *may* with some propriety be asked.

A different solution of the line is possible, but I think the Romans emphasized the auxiliary verb very much as we do. In the Aen. II., the ghost of Hector says to Aeneas : —

“ Sat patriae Priamoque datum : si **Pergama dextra**
defendi possent etiam hac defensa fuissent.”

“ You have done enough for your *country* and for *Priam*. If *Pergama* could have been defended by (any) *right hand*, it would have been defended by (*hac*) *mine*.” Here the emphasis falls, as it would with us, on the auxiliary *fuissent*. In the same way the following passage in the third book where Aeneas takes farewell of Andromache and his countrymen who have made a settlement : —

“ **Vivite felices**, quibus **est** fortuna peracta
iam sua : nos alia ex aliis in **fata** vocamur.”

If my emphasis upon the auxiliary *est* is correct, which depends upon whether *vivite* is emphatic, the translation should be — “ whose fortune hath *been* achieved.”

“ **Nil** ergo **optabunt homines** ? ” si **consilium** vis,
permittes ipsis expendere **numinibus**, quid
conveniat nobis **rebusque** sit utile nostris.
 nam pro **jucundis aptissima** quaeque **dabunt di.** 350
carior est illis homo quam **sibi.** nos **animorum**
impulsu et **caeca** magnaue **cupidine** ducti
conjugium petimus **partumque** uxoris ; at illis
notum, qui pueri **qualisque** futura sit uxor.
 ut tamen **et** poscas **aliquid,** voveasque **sacellis** 355
exta et **candiduli divina** **tomacula** porci,
 orandum **est** ut sit mens **sana** in corpore **sano.**

JUVENAL. SAT. X. 346-356.

The following satire and two epistles of Horace are given entire : —

Ibam forte via Sacra, sicut meus est **mos**
Nescio quid **meditans** nugarum, **totus** in illis :
Accurrit quidam notus mihi **nomine** tantum,
Arreptaque manu, “ Quid **agis,** dulcissime rerum ? ”
 “ Suaviter ut **nunc** est,” inquam, “ et **cupio** omnia quae
 vis.” 5
 Cum **assectaretur** : “ Num **quid vis** ? ” occupo. At
 ille,
 “ Noris **nos,**” inquit ; “ **docti** sumus.” Hic ego, “ **Pluris**
Hoc,” inquam, “ mihi eris.” **Misere** discedere quaerens
 Ire modo **ocius,** interdum **consistere,** in aurem
Dicere nescio quid puero, cum **sudor** ad imos 10
 Manaret talos. O te, Bolane, **cerebri**
Felicem ! aiebam tacitus ; cum **quidlibet** ille
Garriret, vicos, urbem laudaret. Ut illi
 Nil **respondebam,** “ **Misere cupis,**” inquit, “ abire ;
Jamdudum video ; sed **nil agis** ; usque tenebo ; 15

Persequar : hinc quo **nunc iter** est tibi ? ” “ **Nil opus** ”
est te

Circumagi ; quendam volo **visere** non tibi **notum** ;

Trans **Tiberim** longe **cubat** is prope **Caesaris hortos**.”

“ **Nil habeo quod agam** et non sum **piger** ; usque se-
quar te.”

Demitto **auriculas** ut iniquae mentis **asellus**,

20

Cum **gravius dorso** subiit onus. **Incipit ille** :

“ **Si bene** me **novi** non **Viscum** pluris **amicum**,

Non **Varium** facies ; nam **quis** me scribere **plures**

Aut **citius** possit versus ? **quis membra** movere

Mollius ? Invideat quod et **Hermogenes** ego canto.” 25

Interpellandi locus hic erat : “ Est tibi **mater**,

Cognati, **quis te salvo** est **opus** ? ” — “ Haud mihi **quis-**
quam.

Omnes composui.” — **Felices ! nunc ego** resto.

Confice ; namque **instat fatum** mihi triste **Sabella**

Quod **puero** cecinit divina **mota anus** urna :

30

Hunc neque **dira venena** nec **hosticus auferet ensis**

Nec **laterum dolor** aut **tussis** nec tarda **podagra** ;

Garrulus hunc **quando** consumet cunque ; **loquaces**

Si sapiat vitet simul atque **adoleverit** aetas.

Ventum erat ad **Vestae**, quarta jam parte diei

35

Praeterita, et casu **tunc** respondere **vadato**

Debebat, quod **ni** fecisset perdere **litem**.

“ **Si me amas**,” inquit, “ paulum **hic ades**.” “ **Inteream** si

Aut **valeo stare** aut **novi civilia jura** ;

Et **propero quo** scis.” “ **Dubius sum quid faciam**,” in-
quit,

40

“ **Tene relinquam an rem**.” “ **Me sodes**.” “ **Non fa-**
ciam ” ille ;

Et **praecedere coepit**. **Ego** ut contendere **durum** est

Cum victore sequor. "Maecenas quomodo tecum?"

Hinc repetit; "paucorum hominum et mentis bene
sanae;

Nemo dexterius fortuna est usus. Haberes 45

Magnum adiutorem posset qui ferre secundas,

Hunc hominem velles si tradere; dispeream ni

Submosses omnes." "Non isto vivimus illic

Quo tu rere modo; domus hac nec purior ulla est

Nec magis his aliena malis; nil mi officit unquam, 50

Ditior hic aut est quia doctior; est locus uni

Cuique suus." "Magnum narras, vix credibile!"

"Atqui

Sic habet." "Accendis, quare cupiam magis illi

Proximus esse." "Velis tantummodo: quae tua vir-
tus,

Expugnabis; et est qui vinci possit, eoque 55

Difficiles aditus primos habet." "Haud mihi deero:

Muneribus servos corrumpam; non hodie si

Exclusus fuero desistam; tempora quaeram,

Occurram in triviis, deducam. Nil sine magno

Vita labore dedit mortalibus." **Haec dum agit**, ecce 60

Fuscus **Aristius** occurrit, mihi carus et illum

Qui pulchre nosset. Consistimus. Unde venis? et

Quo tendis? rogat et respondet. Vellere coepi

Et prensare manu lentissima brachia, nutans,

Distorquens oculos, ut me eriperet. Male salsus 65

Ridens dissimulare: meum jecur urere bilis.

"Certe nescio quid secreto velle loqui te

Aiebas mecum." "Memini bene, sed meliore

Tempore dicam; hodie tricesima sabbata: vin tu

Curtis Judaeis oppedere?" "Nulla mihi, inquam, 70

Religio est." "At mi; sum paulo infirmior, unus

Multorum ; **i**gnosces ; **a**lias loquar.” **H**uncine solem
 Tam **n**igrum surrexe mihi ! Fugit **i**mprobis ac me
 Sub **c**ultro linquit. Casu venit **o**bvius illi
Adversarius et : “ Quo **t**u turpissime ? ” magna 75
 Inclamat **v**oce ; et “ Licet **a**ntestari ? ” Ego **v**ero
 Oppono **a**uriculam. Rapit in **j**us ; clamor **u**trinque ;
 Undique **c**oncursum. Sic me **s**ervavit Apollo.

HORACE, I. Sat. IX.

.
Quamvis, Scaeva, **s**atis per **t**e tibi consulis, et **s**cis
Quo tandem pacto deceat **m**ajoribus uti,
 Disce, **d**ocendus adhuc quae censet **a**miculus, ut si
 Caecus **i**ter monstrare velit ; tamen **a**dspice si quid
Et **n**os quod cures **p**roprium fecisse loquamur. 5
Si te grata **q**uiet et **p**rimam somnus in **h**oram
 Delectat, **s**i te **p**ulvis strepitusque **r**otarum,
 Si **l**aedit caupona, **F**erentinum ire **j**ubebo ;
 Nam neque **d**ivitis contingunt **g**audia solis,
 Nec **v**ixit **m**ale qui natus **m**oriensque fefellit. 10
 Si **p**rodesse tuis pauloque **b**enignius **i**psum
 Te **t**ractare voles, **a**ccedes siccus ad **u**nctum.
 “ Si **p**randeret **o**lus patienter **r**egibus uti
Nollet Aristippus.” “ Si **s**ciret regibus uti
Fastidiret **o**lus qui me notat.” **U**trius horum 15
 Verba **p**robes et facta doce, vel **j**unior audi
Cur sit Aristippi potior **s**ententia ; namque
Mordacem **C**ynicum **s**ic eludebat, ut **a**iunt :
 “ **S**curre ego ipse mihi, populo **t**u ; rectius **h**oc et
 Splendidius **m**ulto est. **E**quus ut me **p**ortet, **a**lat **r**ex, 20
Officio facio : **t**u poscis **v**ilia rerum,
Dante minor quamvis **f**ers te nullius egentem.”

Omnis Aristippum decuit color et status et res,
Tentantem **majora** fere, praesentibus aequum.
Contra quem duplici panno patientia velat 25
Mirabor vitae **via** si **conversa** decebit.
 Alter **purpureum** non **expectabit** **amictum**,
Quidlibet indutus **celeberrima** per loca vadet,
Personamque **feret** non **inconcinus** **utramque** ;
 Alter **Mileti** textam **cane** pejus et **angui** 30
Vitabit **chlamydem**, morietur **frigore** si non
Rettuleris **pannum**. **Refer** et sine **vivat** ineptus.
Res gerere et **captos** ostendere **civibus** hostes
Attingit **solium Jovis** et **caelestia** tentat :
Principibus placuisse viris non **ultima** laus est. 35
 Non cui**vis** homini **contingit** adire **Corinthum**.
Sedit qui **timuit** ne non **succederet**. Esto !
 Quid qui **pervenit**, fecitne **viriliter** ? Atqui
Hic est aut nusquam quod **quaerimus**. Hic onus **hor-**
 ret,
 Ut **parvis** animis et **parvo** corpore **majus** : 40
 Hic **subit** et **perfert**. Aut virtus **nomen** inane est,
 Aut **decus** et **pretium** recte petit **experiens** vir.
 Coram **rege** suo de **paupertate** **tacentes**
 Plus **poscente** ferent ; **distat** **sumasne** **pudenter**
 An **rapias**. Atqui rerum **caput** hoc erat, hic **fons**. 45
 “ **Indotata** mihi **soror** est, **paupercula** mater,
 Et **fundus** nec **vendibilis** nec **pascere** **firmus**,”
 Qui **dicit**, clamat, “ **Victum** date.” Succinit **alter** :
 “ Et mihi **dividuo** **findetur** munere **quadra**.”
 Sed **tacitus** pasci si posset **corvus** haberet 50
 Plus **dapis** et **rixae** multo minus **invidiaeque**.
Brundisium comes aut **Surrentum** ductus **amoenum**,
Qui queritur **salebras** et **acerbum** **frigus** et **imbres**,

Aut **cistam effractam** et sub**ducta** **viatica** plorat,
 Nota refert meret**ricis** acumina, saepe **catellam**, 55
 Saepe per**iscelidem raptam** sibi flentis, uti **mox**
Nulla fides damnis **verisque** doloribus adsit.
 Nec **semel** **irrisus** **triviis** **attollere** curat
Fracto crure **planum**, licet illi **plurima** manet
Lacrima, per **sanctum** **juratus** dicat **Osirim** : 60
 "Credite **non** **ludo** ; crudeles, **tollite** **claudum**."
 "Quaere **peregrinum**," vicinia **rauca** reclamat.
 HORACE, Epistle XVII.

.
Vertumnum Janumque, liber, **spectare** videris,
Scilicet ut **prostes** **Sociorum** **pumice** **mundus**.
Odisti **claves** et **grata** **sigilla** **pudico** ;
Paucis **ostendi** gemis et **communia** laudas,
 Non ita **nutritus**. Fuge quo **descendere** gestis. 5
 Non erit **emisso** **reditus** tibi. "Quid miser **egi** ?
 Quid volui ?" dices ubi quis te **laeserit** : et scis
 In **breve** te **cogi** cum **plenus** **languet** amator.
Quodsi non odio peccantis **desipit** augur,
Carus eris **Romae** donec te **deserat** aetas ; 10
Contrectatus **ubi** **manibus** **sordescere** **vulgi**
Coeperis, aut **tineas** **pascas** **taciturnus** **inertes**,
 Aut fugies **Uticam** aut **vinctus** mitteris **Ilerdam**.
Ridebit monitor non **exauditus**, ut ille
 Qui male **parentem** in **rupes** protrusit **asellum** 15
Iratus : quis enim **invitum** **servare** labore ?
Hoc quoque te **manet**, ut **pueros** **elementa** docentem
Occupet **extremis** in **vicis** **balba** **senectus**.
 Cum tibi **sol** tepidus **plures** admoverit **aures**,
 Me, **libertino** natum patre et in **tenui** re, 20

Majores pennas **n**ido extend**i**ssse loqueris,
 Ut **q**uantum generi demas virtutibus **a**ddas ;
 Me primis Urbis belli placuisse domique ;
Corporis exigui, praecanum,* solibus aptum,
Irasci celerem, tamen ut placabilis essem.
 Forte meum si **q**uis te percontabitur aevum,
 Me quater undenos sciat implevisse Decembres
Collegam Lepidum quo duxit Lollius anno.

25

HORACE, Epistle XX. Book I.

.
 The precise emphasis in Homer is less easy for me to detect than in the Latin verse ; partly, perhaps, because his idioms are less like the English. If the fact be that the Homeric poems were sung or chanted, exact emphasis would be less important and slight variations less felt than in poems which were simply read. The great body of Homer, however, conforms to what I believe to have been ideal lines. The following was selected as being a famous passage, and not because it is favorable to my theories. It is in that respect about average ; and of the seventy-eight lines there are some half a dozen wherein the emphasis is questionable. The questionable features, however, both here and elsewhere, are infrequent in passages where the emphasis is marked.

At the end of the preceding book it was stated that the arrow which Odysseus used in shooting through the axes was lying on the table, the other arrows being concealed in the quiver, "as the suitors soon would prove." In the third line Homer states that the quiver was *full* ; to imply that Odysseus had a good supply of ammunition.

Odyssey XXII.

Αὐτὰρ ὁ γυμνώθη ῥακέων πολύμητις Ὀδυσσεύς,
 ἄλτο δ' ἐπὶ μέγαν οὐδόν, ἔχων βιὸν ἠδὲ φαρέτρην
 ἰὼν ἐμπλείην, ταχέας δ' ἐκχεύατ' οὔστοις
 αὐτοῦ πρόσθε ποδῶν, μετὰ δὲ μνηστῆρσιν ἔειπεν·
 “οὗτος μὲν δὴ ἄεθλος ἀάατος ἐκτετέλεσται·
 νῦν αὖτε σκοπὸν ἄλλον, ὃν οὐ πῶ τις βάλεν ἀνὴρ,
 εἴσομαι, αἶ κε τύχωμι, πόρῃ δέ μοι εὖχος Ἀπόλλων.”

5

Ἥ καὶ ἐπ' Ἀντινόφῃ ἰθύνητο πικρὸν οὔστον.
 ἦ τοι ὁ καλὸν ἄλειςον ἀναιρήσεσθαι ἔμελλε,
 χρύσειον ἄμφωτον, καὶ δὴ μετὰ χερσὶν ἐνώμα,
 ὄφρα πίοι οἶνοι· φόνοσ δέ οἱ οὐκ ἐνὶ θυμῷ
 μέμβλετο· τίς κ' οἶοιτο μετ' ἀνδράσι δαιτυμόνεσσι
 μοῦνον ἐνὶ πλεόνεσσι, καὶ εἰ μάλα καρτερὸς εἴη,
 οἷ τεύξειν θάνατόν τε κακὸν καὶ κῆρα μέλαιναν;
 τὸν δ' Ὀδυσσεύς κατὰ λαιμὸν ἐπισχόμενος βάλεν ἰφῷ,
 ἀντικρὺ δ' ἀπαλοῖο δι' αὐχένος ἤλυθ' ἀκωκή.
 ἐκλίνθη δ' ἐτέρωσε, δέπας δέ οἱ ἔκπεσε χειρὸς
 βλημένου, αὐτίκα δ' αὐλὸς ἀνὰ ῥίνας παχὺς ἦλθεν
 αἵματος ἀνδρομέοιο· θοῶς δ' ἀπὸ εἰο τράπεζαν
 ὥσε ποδὶ πλήξας, ἀπὸ δ' εἶδατα χεῦεν ἔραζε·
 σίτός τε κρέα τ' ὀπτὰ φορύνετο. τοὶ δ' ὁμάδησαν
 μνηστῆρες κατὰ δῶμαθ', ὅπως ἴδον ἄνδρα πεσόντα,
 ἐκ δὲ θρόνων ἀνόρουσαν ὀρινθέντες κατὰ δῶμα,
 πάντοσε παπταίνοντες ἐϋδμήτους ποτὶ τοίχους·
 οὐδέ πῃ ἀσπίς ἔην οὐδ' ἄλκιμον ἔγχος ἐλέσθαι.
 νείκειον δ' Ὀδυσῆα χολωτοῖσιν ἐπέεσσι·
 “ξεῖνε, κακῶς ἀνδρῶν τοξάζεαι· οὐκέτ' ἀέθλων
 ἄλλων ἀντιάσεις· νῦν τοι σῶς αἰπὺς ὄλεθρος.
 καὶ γὰρ δὴ νῦν φῶτα κατέκτανες ὃς μέγ' ἄριστος
 κούρων εἰν Ἰθάκῃ· τῷ σ' ἐνθάδε γύπες ἔδονται.”

10

15

20

25

30

Ἴσκειν ἕκαστος ἀνὴρ, ἐπεὶ ἦ φάσαν οὐκ ἐθέλοντα

ἄνδρα κατακτείνει· τὸ δὲ νήπιοι οὐκ ἐνόησαν,
 ὥς δὴ σφιν καὶ πᾶσιν ὀλέθρου πείρατ' ἐφήπτο.
 τοὺς δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πολύμητις Ὀδυσσεύς·
 “ὦ κύνες, οὐ μ' ἔτ' ἐφάσκειθ' ὑπότροπον οἴκαδ' ἰκέσθαι
 δήμου ἅπο Τρώων, ὅτι μοι κατεκείρετε οἶκον,
 36
 δμῳῇσιν δὲ γυναιξὶ παρευνάξεσθε βιαίως,
 αὐτοῦ τε ζώνοντος ὑπεμνάσθε γυναῖκα,
 οὔτε θεοὺς δείσαντες, οἳ οὐρανὸν εὐρὺν ἔχουσιν,
 οὔτε τιν' ἀνθρώπων νέμεσιν κατόπισθεν ἔσεσθαι·
 40
 νῦν ὑμῖν καὶ πᾶσιν ὀλέθρου πείρατ' ἐφήπται.”

“Ὡς φάτο, τοὺς δ' ἄρα πάντας ὑπὸ χλωρὸν δέος εἶλε·
 [πάπτηνεν δὲ ἕκαστος ὅπῃ φύγοι αἰπὺν ὀλεθρον·]
 Εὐρύμαχος δέ μιν οἶος ἀμειβόμενος προσέειπεν·
 “εἰ μὲν δὴ Ὀδυσσεὺς Ἰθακῆσιος εἰλήλουθας,
 45
 ταῦτα μὲν αἷσιμα εἶπας, ὅσα ῥέξεσκον Ἀχαιοί,
 πολλὰ μὲν ἐν μεγάροισιν ἀτάσθαλα, πολλὰ δ' ἐπ' ἀγροῦ.
 ἀλλ' ὁ μὲν ἤδη κείται ὃς αἷτιος ἔπλετο πάντων,
 Ἄντινοος· οὗτος γὰρ ἐπείηλεν τάδε ἔργα,
 οὔ τι γάμου τόσσον κεχρημένος οὐδὲ χατίζων,
 50
 ἀλλ' ἄλλα φρονέων, τά οἱ οὐκ ἐτέλεσσε Κρονίων,
 ὄφρ' Ἰθάκης κατὰ δῆμον ἐϋκτιμένης βασιλεύοι
 αὐτός, ἀτὰρ σὸν παῖδα κατακτείνειε λοχῆσας.
 νῦν δ' ὁ μὲν ἐν μοίρῃ πέφαιτο, σὺ δὲ φείδεο λαῶν
 σῶν· ἀτὰρ ἄμμες ὀπίσθεν ἀρεσσάμενοι κατὰ δῆμον,
 55
 ὅσσα τοι ἐκπέποται καὶ ἐδήδεται ἐν μεγάροισι,
 τιμὴν ἀμφὶς ἄγοντες ἐεικοσάβοιον ἕκαστος,
 χαλκὸν τε χρυσὸν τ' ἀποδώσομεν, εἰς ὃ κε σὸν κῆρ
 ἱανθῇ· πρὶν δ' οὔ τι νεμεσσητὸν κεχολῶσθαι.”

Τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πολύμητις Ὀδυσσεύς·
 “Εὐρύμαχ', οὐδ' εἴ μοι πατρώϊα πάντ' ἀποδοῖτε,
 61
 ὅσσα τε νῦν ὕμμ' ἐστὶ καὶ εἴ ποθεν ἄλλ' ἐπιθεῖτε,
 οὐδέ κεν ὥς ἔτι χεῖρας ἐμὰς λήξαιμι φόνοιο
 πρὶν πᾶσαν μνηστήρας ὑπερβασίην ἀπωτῖσαι.

νῦν ὑμῖν παράκειται ἐναντίον ἢ μάχεσθαι 65
 ἢ φεύγειν, ὅς κεν θάνατον καὶ κῆρας ἀλύξῃ·
 ἀλλὰ τιν' οὐ φεύξεσθαι ὀλομαι αἰπὺν ὄλεθρον.”

“Ὡς φάτο, τῶν δ' αὐτοῦ λύτο γούνατα καὶ φίλον ἦτορ.
 τοῖσιν δ' Εὐρύμαχος μετεφώνεε δευτερον αὐτίς·
 “ὦ φίλοι, οὐ γὰρ σχήσει ἀνὴρ ὅδε χεῖρας ἀάπτους, 70
 ἀλλ' ἐπεὶ ἔλλαβε τόξον ἐύξοον ἠδὲ φαρέτρην,
 οὐδοῦ ἄπο ξεστοῦ τοξάσσεται, εἰς ὃ κε πάντας
 ἄμμε κατακτείνῃ· ἀλλὰ μνησώμεθα χάρμης.
 φάσγανά τε σπάσσασθε καὶ ἀντίσχεσθε τραπέζας
 ἰὼν ὠκυμόρων· ἐπὶ δ' αὐτῷ πάντες ἔχωμεν 75
 ἀθρόοι, εἴ κέ μιν οὐδοῦ ἀώσομεν ἠδὲ θυράων,
 ἔλθωμεν δ' ἀνὰ ἄστυ, βοῇ δ' ὤκιστα γένοιτο·
 τῷ κε τάχ' οὔτις ἀνὴρ νῦν ὕστατα τοξάσσαιτο.”

The following passages were selected for me as above stated. In these, as elsewhere, are many lines without much that we ordinarily call emphasis. Some lines, both in the Latin and Greek, have but four words all practically emphasized alike. In such cases, however, it will be found that the first ictus syllables of the four words are arranged by the ancient author according to one of the A forms.

It will be observed that Homer says *Pylian* men; in the same way he always says *Phaeacian* men, *doctor* man, *handmaid* women, and the like. Virgil likewise says *Dryad* girls, and Lucretius *Greek* man, and *wild-beast* animals. We thus see the road adjectives travelled to become nouns. In the lines immediately preceding the first passage, Telemachus expresses misgivings as to his ability to address an old man like Nestor with propriety, and Athena, in the guise of Mentor, seeks to encourage him.

Odyssey III.

Τὸν δ' αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη· 25
 “Τηλέμαχ', ἄλλα μὲν αὐτὸς ἐνὶ φρεσὶ σῆσι νοήσεις,
 ἄλλα δὲ καὶ daίμων ὑποθήσεται· οὐ γὰρ οἷω
 οὐ σε θεῶν ἀέκητι γενέσθαι τε τραφέμεν τε.”

Ὦς ἄρα φωνήσας ἠγήσατο Παλλὰς Ἀθήνη
 καρπαλίμως· ὁ δ' ἔπειτα μετ' ἵχνια βαίνει θεοῖο. 30
 ἴξον δ' ἐς Πυλίων ἀνδρῶν ἄγυρὶν τε καὶ ἔδρας
 ἔνθ' ἄρα Νέστωρ ἦστο σὺν υἱάσιν, ἀμφὶ δ' ἑταῖροι
 daίτ' ἐντυνόμενοι κρέα τ' ὥπτων ἄλλα τ' ἔπειρον.
 οἱ δ' ὥς οὖν ξείνους ἴδον, ἀθρόοι ἦλθον ἅπαντες,
 χερσὶν τ' ἡσπάζοντο καὶ ἐδριάσθαι ἄνωγον. 35
 πρῶτος Νεστορίδης Πεισίστρατος ἐγγύθεν ἐλθὼν
 ἀμφοτέρων ἔλε χεῖρα καὶ ἴδρυσεν παρὰ daίτῃ
 κώεσιν ἐν μαλακοῖσιν, ἐπὶ ψαμάθοις ἀλίγησι,
 πάρ τε κασιγνήτῳ Θρασυμήδεϊ καὶ πατέρι φ'·
 δῶκε δ' ἄρα σπλάγχων μοίρας, ἐν δ' οἶνον ἔχευε 40
 χρυσεῖω δέπαϊ· δειδισκόμενος δὲ προσηύδα
 Παλλὰδ' Ἀθηναίην, κούρην Διὸς αἰγιόχοιο·

“Εὐχέο νῦν, ὦ ξεῖνε, Ποσειδάωνι ἀνακτι·
 τοῦ γὰρ καὶ daίτης ἠντήσατε δεῦρο μολόντες.
 αὐτὰρ ἐπὶ ἡν σπείσῃς τε καὶ εὐξέαι, ἣ θέμις ἐστί, 45
 δὸς καὶ τούτῳ ἔπειτα δέπας μελιηδέος οἶνου
 σπείσαι, ἐπεὶ καὶ τοῦτον οἶομαι ἀθανάτοισιν
 εὐχέσθαι· πάντες δὲ θεῶν χατέουσ' ἄνθρωποι.
 ἀλλὰ νεώτερός ἐστιν, ὁμηλική δ' ἐμοὶ αὐτῷ·
 τοῦνεκα σοὶ προτέρῳ δώσω χρύσειον ἄλεισον.” 50

Iliad II.

Τῶν δ', ὥς τ' ὀρνίθων πετεηνῶν ἔθνεα πολλά,
 χηνῶν ἢ γεράνων ἢ κύκνων δουλιχοδείρων, 460
 Ἀσίῳ ἐν λειμῶνι, Καῦστρίου ἀμφὶ ῥέεθρα,

ἔνθα καὶ ἔνθα ποτῶνται ἀγαλλόμενα πτερύγεσσι,
 κλαγγηδὸν προκαθίζόντων, σμαραγεῖ δέ τε λειμών,
 ὥς τῶν ἔθνεα πολλὰ νεῶν ἄπο καὶ κλισιάων
 ἐς πεδίον προχέοντο Σκαμάνδριον· αὐτὰρ ὑπὸ χθῶν 465
 σμερδαλέον κονάβιζε ποδῶν αὐτῶν τε καὶ ἵππων.
 ἔσταν δ' ἐν λειμῶνι Σκαμανδρίῳ ἀνθεμόεντι
 μυρίοι, ὅσσα τε φύλλα καὶ ἄνθεα γίγνεται ὥρη.

Ἦύτε μυιάων ἀδινάων ἔθνεα πολλά,
 αἶ τε κατὰ σταθμὸν ποιμνήϊον ἡλάσκουσιν [?] 470
 ὥρη ἐν εἰαρινῇ, ὅτε τε γλάγος ἄγγεα δέυει,
 τόσσοι ἐπὶ Τρώεσσι κάρη κομόωντες Ἀχαιοὶ
 ἐν πεδίῳ ἴσταντο διαρραῖσαι μεμαῶτες.

The following passages I accompany by my own translation, given on a previous page, in order to facilitate comparison; and the comparison is quite to my disadvantage in other ways as well as in emphasis. In the first line I think Homer would have emphasized but two words. Patronymics, not only here but invariably in Homer, are emphasized as we emphasize surnames, and the other name, if immediately connected with the patronymic, is treated as our given names are. Where a distinction is made, requiring emphasis on the given name, we find it in Homer as in English; for example, in the expression, "The Atreidae, Agamemnon and Menelaus," the given names are emphasized. In the beginning of the Odyssey, where Zeus says that he sent word to Aegisthus not to slay Atreides, nor marry his wife, for vengeance would come from Orestes Atreides, Orestes is emphasized; and in the passage just given, Peisistratus is emphasized to distinguish him from his father and brother mentioned in the same connection; otherwise,

except where adjectives intervene, changing the form of the sentence, the law seems to be invariable that the patronymic only is emphasized, as we should emphasize naturally the name John *Smith*.

I do not think Homer intended to emphasize the word "sing." If we should ask a person to "sing something," "sing" would be emphasized; but if we should say, "Sing us 'The Last Rose of Summer,'" "sing" would not be emphasized, but the title would be. In this case, the "Wrath of Achilles" is a title.

My second line I (without knowing it) read as A 3. Homer's line, however, is C1. I emphasized "Achaïans," naturally, perhaps, but it was equally natural that Homer should not.

Homer's seventh line is also C1, and I (without knowing it) turned it into C2, and by some instinct reversed the order of the later words properly. In the phrase "king of men," king is always emphasized in Homer wheresoever it may occur in a line. The emphasis is the same as in our phrase "A *king* among men." The name Atreides is emphasized here as occurring for the first time. The name of Achilles is not emphasized, as the fact that he was party to a quarrel is implied in the first line; and the epithet *δῖος*, though commonly not emphasized, here is so, and balances the complimentary epithet applied to Agamemnon. In the other lines, I varied enough from the original so that exact comparison cannot be made.

Iliad I.

Μῆνιν ᾄειδε, θεά, Πηληϊάδεω Ἀχιλῆος
 οὐλομένην, ἣ μυρ' Ἀχαιοῖς ἄλγε' ἔθηκε,
 πολλὰς δ' ἰφθίμους ψυχὰς Ἀϊδι προΐαψεν

ἡρώων, αὐτοὺς δὲ ἐλώρια τεῦχε κύνεσσιν
 οἰωνοῖσιν τε πᾶσι, Διὸς δ' ἐτελείετο βουλή, 5
 ἔξ οὗ δὴ τὰ πρῶτα διαστήτην ἐρίσαντε
 Ἀτρεΐδης τε ἄναξ ἀνδρῶν καὶ δῖος Ἀχιλλεύς.

Sing, O goddess, the wrath of the son of Peleus, Achilles, —
 Wrath to Achaians accursed, and fraught with sorrows un-
 numbered ;

Many a mighty soul to darkness it hurried untimely,
 Many a hero's corse made prey to dogs and to vultures,
 While to the end great Zeus wrought out his unfaltering
 purpose : 5

Take up the song where first the twain were parted in quar-
 rel,

Even Atreides, of heroes the lord, and Achilles the godlike.

In the following passage I also varied from the origi-
 nal, except in the last line, which is in reality a form of
 D, being emphatic throughout, and by chance my trans-
 lation is the same : —

Iliad VI.

Τὸν δ' αὖθ' Ἱππολόχοιο προσηύδα φαίδιμος υἱός ·
 “Τυδεΐδῃ μεγάρυμε, τίη γενεὴν ἐρεεῖνεις ; 145
 οἷη περ φύλλων γενεή, τοίη δὲ καὶ ἀνδρῶν.
 φύλλα τὰ μὲν τ' ἄνεμος χαμάδις χέει, ἄλλα δέ θ' ὕλη
 τηλεθόωσα φύει, ἔαρος δ' ἐπιγίγνεται ὥρη ·
 ὥς ἀνδρῶν γενεὴ ἣ μὲν φύει ἣ δ' ἀπολήγει.

Generations of men are like to the leaves of the forest ;
 Leaves of to-day to earth by the winds are strewn, but to-
 morrow

New leaves start in the woodlands, they quicken, and lo, it
 is springtime : 10

So generations of men, one cometh, another departeth.

The following lines, describing the designs on the shield of Achilles, were preceded by the statement that Hephaistos made the shield and wrought upon it much curious work ; therefore the word "wrought " should not be emphasized again, — the emphasis falling simply on the names of the things represented. Not observing what went before I know now that I emphasized wrought and read the line as A 3 ; and that later, noticing what preceded, I unconsciously forced the line emphasizing the second "on it " instead of "sea," turning the line into C 2, — which of course was wrong. Homer's emphasis in all these lines is exactly right. In my second line I think the reader will see that I do not emphasize the word "sun " as Homer properly does. In my third line, I emphasized the word "heavens " erroneously, the heavens already having been mentioned, and should have emphasized the word which I translated "garland." The fourth line Homer manifestly intended to be read as C 1. The words "strength " and "might " joined to the genitive of a person's name are never emphasized in Homer. As I have written the line, I interpolated the word "hunter," using the expression "mighty hunter," which in the scriptures is applied to Ishmael, and thus emphasize four words ; and I do not object to my translation, nor the line as it stands, but it emphasizes one more word than Homer does. In the remaining lines, and in most of my work, I have had a tendency to run everything in one mould, — which turned out A 3 lines, — while in all the ancient writers there is constant change from one form to another.

Iliad XVIII.

Ἐν μὲν γαῖαν ἔτευξ', ἐν δ' οὐρανόν, ἐν δὲ θάλασσαν,
 ἡέλιόν τ' ἀκάμαντα σελήνην τε πλῆθουσιν,
 ἐν δὲ τὰ τεύρεα πάντα, τὰ τ' οὐρανοῦ ἐστεφάνωνται, 485
 Πληϊάδας θ' Ἰάδης τε τό τε σθένος Ὀρίωνος
 Ἀρκτον θ', ἣν καὶ ἄμαξαν ἐπὶ κλησὶν καλέουσιν,
 ἣ τ' αὐτοῦ στρέφεται καὶ τ' Ὀρίωνα δοκεύει,
 οἷη δ' ἄμμορός ἐστι λοετρῶν Ὠκεανοῖο.

On it the earth he wrought, and on it the sea, and the heavens,

Also the moon at her full, and the sun that wearieth never ;
 On it, moreover, the signs as many as garland the heavens,
 Even the Pleiads, the Hyads, the mighty hunter, Orion, 15
 Also the great she-bear whose second name is the wagon, —
 Her that turneth on high and Orion eternally watcheth,
 Her that alone of the signs avoideth the baths of the ocean.

To conclude this hastily prepared paper, I wish to make it clear that what I contend is this — that the nine forms of hexameter verse hereinbefore given are and always have been the standard to which authors have tried, probably unconsciously, to conform. They have not always succeeded in any language. The classical writers wrote in tongues wherein conformity was much easier than in the English language. A close scrutiny of English hexameter I surmise would disclose the fact that non-conformity has been the rule, but in the Latin and Greek non-conformity has been the exception ; and that is true notwithstanding all the errors that have come down to us, and all the editing of lines in modern days by men who did not consider emphasis at all.

If I am right that these nine forms are the standard in

English — and of that I feel no doubt — it is very difficult to believe that the ancients, who obeyed the law with so much more uniformity than we, did not write under the same law. Any scholar who will carefully observe how he reads the ancient verse himself will find, I think, that he invariably “sing-songs” it into some one of those forms. I believe the ancients who were dealing with a living language read it intelligently in one of those forms, with some occasional forcing. It is none the less true that Milton’s blank verse is iambic because he occasionally uses a different foot. DE MINIMIS NON CURAT LEX.

I ask the reader to examine the following extract from the Third Satire in the 1st Book of Horace, and see if he thinks the orderly succession of emphasized feet is an accident : —

Jura inventa metu **in**justi fateare necesse est,
Tempora si **fastos**que velis **evol**vere mundi.
 Nec **natura** potest **justo** discernere iniquum,
 Dividit ut **bona** **diversis**, fugienda **petendis** ;
 Nec **vincet ratio** hoc, tant**undem** ut peccet **idem**que
 Qui **teneros** caules **alieni** fregerit **horti**
 Et qui **nocturnus** sacra **divum** legerit. **Ad**sit
 Regula **peccatis** quae **poenas** irroget **ae**quas,
 Ne **scutica** dignum **horribili** sectere **flagello**.
 Nam ut **ferula** caedas meritum **majora** subire
 Verbera non vere**or**, **cum** dicas esse **pares** res
Furta **latrociniiis** et **magnis** **parva** mineris
 Falce **recisurum** **simili** te, si tibi **regnum**
Permittant homines. Si **dives** qui sapiens est,
 Et **sutor bonus** et **solus** formosus et est **rex**,

Cur optas quod **habet**? Non **nosti** quid pater, **inquit**,
Chrysippus **dicat**: Sapiens **crepidas** sibi nunquam
 Nec **soleas** fecit, **sutor tamen** est sapiens. **Qui**?
 Ut quam**vis** **tacet** Hermogenes, **cantor tamen** atque
Optimus est **modulator**: ut Alfenius **vafer**, omni
Abjecto **instrumento artis** **clausaque** taberna,
Sutor erat, sapiens **operis** sic optimus **omnis**
 Est **opifex** solus, sic **rex**. Vellunt tibi **barbam**
Lascivi **pueri**; Quos tu nisi **fuste** coerces
Urgeris **turba** **circum** te stante **miserque**
Rumperis et **latras**, **magnorum** maxime **regum**.
 Ne **longum** faciam: dum tu **quadrante** **lavatum**
Rex **ibis** neque te quisquam **stipator** ineptum
 Praeter **Crispinum** sectabitur, et **mihi** **dulces**
Ignoscent si **quid** peccaro **stultus** amici,
 Inque vicem **illorum** **patiar** **delicta** **libenter**,
Privatusque **magis** **vivam** te **rege** **beatus**.

Which I will render:—

You cannot help admitting that laws were invented through fear of the unjust if you see fit to examine the annals and records of the world. Neither is nature able to discriminate between the good and bad man as it distinguishes good things from the opposite,— what is to be avoided from what is to be sought; nor will sound reason prove this, that a man sins as deeply and the same who filches green cabbages from another man's garden, and the one who by night steals the sacred things of the gods. Let a rule be adopted which will apportion to sins punishments that are appropriate, lest you torture with the awful scourge a man who only deserves the lash. For that you should cut with a switch one who deserves to undergo heavier blows is a thing I do not fear, although you declare sins equal, thefts as bad as high-

way robbery, and threaten to cut down great and small with the same sickle, if men should give you royal power. If the philosopher is rich, and a good cobbler, and alone is beautiful, and is a king, why ask for what you have already? "You do not," says the Stoic, "understand what father Chrysippus means. A philosopher never makes shoes nor sandals for himself, but is a shoemaker for all that." "How so?" "Just as Hermogenes, although silent, is a singer still and most excellent musician; as Alfenius used to be a cunning cobbler though all the instruments of his trade were thrown aside and his shop closed, so the sage is alone an excellent workman at every calling, and so he is a king." "The roguish boys are pulling your beard, and unless you keep them off with your club you will be jammed by the crowd standing about you, and in your distress will break out and bark, you greatest of great kings! Not to make my story long, — while you are going a king to your two-for-a-cent bath with no retinue except silly Crispinus, my dear friends will pardon me if I do anything amiss, being a fool (according to your definition), and I in turn shall overlook their peccadilloes graciously, and shall live a private man more happy than you as a king."

BOSTON, May 3, 1900.



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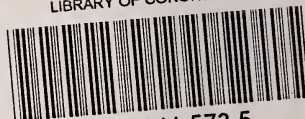
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